$6.95 (U.S.), $8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), Y2,500 (JAPAN)

NEWSPAPER

Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 26, 2002

Labels Put New Biz Models To The Test

BY MATTHEW BENZ

NEW YORK—ArtistDirect subsidiary iMUSIC and the AN Group—founded by Eurythmic Dave Stewart—are among a new generation of labels that claim to be more artist-friendly regarding revenue split and more economically feasible because their records cost less to make and have a lower break-even point. These labels are attempting to address two key industry issues: troubled artist-label relationships and record deals that are cumbersome to both the labels (in terms of initial investment) and the artists (in terms of the number of albums they must produce).

GEIGER

The jury is still out on the financial future of the new labels. But executives from both companies and others who have watched these operations take shape are convinced they represent a new way for labels (major and otherwise) to do business.

"It's about choice for artists," Marc Geiger, ArtistDirect vice chairman and founder of Los Angeles-based iMUSIC, says of his new label, which signs artists to one-album

(Continued on page 75)

Capitol Celebrates Legacy With Multi-Genre 6-CD Set

BY MELINDA NEWMAN

LOS ANGELES—In many ways, the history of Capitol Records mirrors the history of modern music: On *Capitol Records' Sixtieth Anniversary: 1942-2002*, a six-CD boxed set out Tuesday (22), virtually every genre of music recorded since the 1940s is represented—from big-band to punk, from disco to rock, and from country to rap.

SLATER

Capitol Records president/CEO Andrew Slater lovingly and painstakingly compiled the set. "You

(Continued on page 76)

Timberlake In Sync With '60s On Solo Debut

BY LARRY FLICK

NEW YORK—Justin Timberlake is amused by the media's insistence that he's been blatantly copping Michael Jackson's vocal licks on his first solo single, "Like I Love You." Rather, when he began assembling the material for the full-length *Justified* (Jive, Nov. 5), he reached much farther back in time for inspiration.

"I was raised on Donny Hathaway, Stevie Wonder, and Al Green; they're the artists who have shaped the way I approach music," he asserts. "When I sing, I don't close my eyes and try to channel Michael Jackson, who has had an undeniable influence on me as a stage performer. I think about Donny

(Continued on page 73)

At 50, U.K. Singles Chart Inspires Debate

BY TOM FERGUSON and PAUL SEXTON

LONDON—For almost half a century, the U.K. singles chart has been one of the dominant features of the nation's musical landscape. But with preparations for its 50th anniversary gathering speed, there is debate about the chart's real value to the British music industry and public.

The imminent anniversary marks the 1952 launch of the first recognized singles chart in what is now the world's third-largest music market. Under the banner The Record Hit Parade, it appeared in weekly consumer magazine *New Musical Express* (*NME*), with the first chart—a top 12—bowing Nov. 14 that year.

THE OFFICIAL UK SINGLES CHART 50TH ANNIVERSARY

Recent months have seen a string of articles with a broadly common theme appearing in the national press, questioning whether the singles chart continues to be relevant to U.K. record buyers. Many retailers here have long been critical of the chart, mainly because of its fast-moving nature, with many singles having an ever-shorter chart (and shelf) life. The chart, some argue, has ceased to be a reflection of popular taste in recent years and become more an indication of which record companies are the most effective marketers.

Surfers checking out the Web site of the Official U.K. Charts Co. (theofficialcharts.com) are greeted by a confident mission statement credited to its brand manager, Darren Haynes. He writes: "Today's Official Chart fulfills an important marketing function for the U.K. music industry. It is not just a reflection of the market or a source of editorial copy for the media; it is the means by which the music industry attempts to influence record buyers and the research tool on which retailers base their buying decisions. There is no debate: the Official Singles Chart is as relevant in 2002 as it has always been." But others remain less sure.

TURN BACK TIME

One chart critic is industry veteran Jon Webster, a former managing director of Virgin Records U.K. who is currently working as an artist manager and (in a consultancy role) with London creative communications firm Clinic. Webster has also been working closely with the British Phonographic

(Continued on page 74)

IFPI Issues Regional Market-Share Data For Five Majors: Page 3 • Big Changes At Tower; Ray Conniff's Legacy: Page 6

EXPANDED SECTION

World Music Audiences Embrace Novel Sounds

BEGINS ON PAGE 37

$6.95US $8.95CAN

43>

0 71486 02552 8

EACH CD IN THE ACCLAIMED COUNTRY LEGENDS SERIES INCLUDES:

★ At least 16 tracks at a midline price!
★ Hits, rarities and unreleased material
★ Rare photos and extensive liner notes
★ Digitally remastered audio

THE LEGENDS SO FAR...

John Anderson, Eddy Arnold, Chet Atkins, Floyd Cramer, Skeeter Davis, Don Gibson, John Hartford, Waylon Jennings, Bonnie Milligan, Bill Monroe, Lonzo Morgan, William Nelson, K.T. Oslin, Dolly Parton, Charley Pride, Jerry Reed, Jim Reeves, Jimmie Rodgers, Hank Snow, Sylvia, Pam Tillis, Andrew Tippin, Porter Wagoner, Dottie West, Keith Whitley, A The Bristol Sessions, Vol.1

ARISTA BMG RCA BRANCA HERITAGE

ADVERTISEMENT

ROD STEWART

It Had To Be You...

THE GREAT AMERICAN SONGBOOK

A CAREER CROWNING ACHIEVEMENT!

Includes Rod's sensational vocals on:

"THESE FOOLISH THINGS" Featuring Dave Koz
"IT HAD TO BE YOU" (Soloist: Michael Brecker)
"I'LL BE SEEING YOU"
"THEY CAN'T TAKE THAT AWAY FROM ME"
"THE WAY YOU LOOK TONIGHT"
"THE VERY THOUGHT OF YOU"
"YOU GO TO MY HEAD"
"MOONGLOW" Featuring Arturo Sandoval
"EVERY TIME WE SAY GOODBYE" Featuring David Koz
"THAT OLD FEELING" (Soloist: Arturo Sandoval)
AND MUCH MORE!

AN UNFORGETTABLE EVENT!

IN STORES 10/22/02

PRODUCED BY PHIL RAMONE, RICHARD PERRY AND CLIVE DAVIS

©2002 J RECORDS, LLC

WWW.RODSTEWART.COM WWW.JRECORDS.COM

Billboard

Editor in Chief (1991-2002): TIMOTHY WHITE

■ EDITORIAL ■
Managing Editor: MICHAEL ELLIS
Bureau Chiefs: Leila Cobo (Latin, Miami), Bill Holland (Washington, D.C.), Melinda Newman (L.A.), Phyllis Stark (Nashville)
Senior Editors: Ed Christman (Retail), Larry Flick (Talent), Marc Schiffman (News), Chuck Taylor (Features), Ray Waddell (Touring, Nashville)
Senior Writer: Chris Morris (L.A.)
Special Correspondent/Music Publishing Editor: Jim Bessman
Art Director: Jeff Nisbet
Associate Editors: Jill Kipnis (Home Video, L.A.), Brian Garrity (Merchants & Marketing/Music & Money), Carla Hay (Headseekers/Music & Showbiz), Gail Mitchell (R&B/Rap, L.A.), Wes Orshoski, Michael Paoletta (Dance), Deborah Evans Price (Country/Christian, Nashville), Emma Warby (Copy), Christa Titus
Staff Writers: Susanne Ault (L.A.), Matthew Benz, Rashaun Hall
Assistant Editors: Christopher Walsh (Pro Audio), Chris Woods
Art Assistant: Raymond Carlson
Contributors: Bradley Bambarger, Rhonda Baraka, Fred Bronson, Ramiro Burr, Lisa Collins, Steven Graybow, Larry LeBlanc, Moira McCormick, Catherine Applefeld Olson, Matthew Robinson, Steve Smith, Steve Traiman
Editorial Assistants: Allison Farber, Margo Whitmire (L.A.)

■ INTERNATIONAL (London) ■
International Editor: Tom Ferguson
News Editor: Gordon Masson
Bureau Chiefs: Christie Eliezer (Australasia, Melbourne), Steve McClure (Asia, Tokyo), Wolfgang Spahr (Germany, Hamburg)
Contributing Editors: Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

■ SPECIAL SECTIONS ■
Director of Special Sections: GENE SCULATTI (L.A.)
International Editor: Thom Duffy
Associate Director: Dalet Brady (L.A.)
Assistant Editor: Katy Kroll

■ CHARTS & RESEARCH ■
Director of Charts: GEOFF MAYFIELD (L.A.)
Chart Managers: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin), Steven Graybow (Jazz, Blues, Modern Rock), Wade Jessen (Bluegrass, Country, Contemporary Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Headseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40), Gordon Murray (Electronic), Minal Patel (R&B/Hip Hop), Silvio Pietroluongo (The Billboard Hot 100, Top 40 Tracks), Marc Zubatkin (Video, Classical, Kid Audio, World Music, New Age, Reggae)
Chart Production Manager: Michael Cusson
Associate Chart Production Manager: Alex Vitoulis
Administrative Assistant: Mary DeCrosce (Nashville)
Archive Research: 646-654-4633

■ SALES ■
Associate Publisher/Worldwide: IRWIN KORNFELD
Group Advertising Director (East & Telemarketing): Pat Jennings
Advertising Directors: Andy Anderson (Urban), Ian Remmer (West)
New York: Joe Maimone
Los Angeles: Aki Kaneko, Michelle Wright
Nashville: Phil Hart, Cynthia Mellow, Lee Ann Photogle
Advertising Coordinator: Eric Vitoulis
Advertising Assistants: Julie Crider (Nashville), Loreta Gence (L.A.), Rosa Jaquez, Kelly Gateson (U.K.)
Classified/Directories: Jeff Serrette
Associate Publisher/International: GENE SMITH
Advertising Director (Europe): Christine Chinetti
Northern Europe/U.K.: Frederic Fenucci, +44-207-420-6075
Asia-Pacific/Australia: Linda Matich, 612-9440-7777, Fax 612-9440-7788
Japan: Aki Kaneko, 323-525-2299
Latin America/Miami: Marcia Olival, 305-864-7578, Fax 305-864-3227
Mexico/West Coast Latin: Daisy Ducret, 323-782-6250
Caribbean: Betty Ward, 954-929-5120

■ MARKETING & LICENSING ■
Associate Publisher: HOWARD APPELBAUM
Promotion Director: Peggy Altenpohl
Director of Rights & Clearances: Susan Kaplan
Associate Art Director: Melissa Sudatch
Promotion Coordinator: Mary Ann Kim
Director of Conferences & Special Events: Michele Jacangelo
Special Events Coordinator: Phyllis Demo
Sponsorship Coordinator: Cebele Rodriguez
Circulation Director: JEANNE JAMIN
Group Sales Manager: Katia Ducheine
Circulation Manager: Anastasia Wahl
Assistant Circulation Manager: Lakesha Artis
Circulation Assistant: Jamie DeFour
International Circulation Marketing Director: Ben Eva (London)
Subscriptions Marketing Manager: Karen Griffith
International Circulation Marketing: Paul Brigden (London)

■ PRODUCTION ■
Director of Production & Manufacturing: MARIE R. GOMBERT
Advertising Production Director: Lydia Mikulko
Assistant Advertising Production Manager: Chris Dexter
Advertising Production Coordinator: Jason Acosta
Editorial Production Director: Terrence C. Sanders
Editorial Production Supervisor/QPS Administrator: Anthony T. Stallings
Specials Production Editor: Marc Giaquinto
Systems/Technology Supervisor: Barry Bishin
Senior Composition Technician: Susan Chicola
Composition Technicians: Rodger Leonard, Maria Manificlic, Leilla Sivey
Directories Production Manager: Len Durham (Nashville)
Classified Production Assistant: Gene Williams

■ NEW MEDIA ■
Editorial Director: KEN SCHLAGER
Billboard Bulletin: Carolyn Horwitz (Managing Editor), Erik Gruenwedel (News Editor, L.A.), Lars Brandle (International Editor, London), Troy Carpenter (Assistant Editor), Todd Martens (Assistant Editor, L.A.)
Billboard.com: Barry Jeckell (Senior Editor), Jonathan Cohen (News/Reviews Editor), Sam D. Bell (Director, Business Development), Enid Maran (Product Manager) Evan Kramer (Advertising Account Executive)

■ ADMINISTRATION ■
Business Manager: JOELLEN SOMMER
Distribution Director: Lou Bradfield
Business Development Manager: Barbara Grieninger
Billing: Mirna Gomez
Credit: Shawn Norton
Assistant to the Publisher: Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

■ BILLBOARD OFFICES ■

New York
770 Broadway
New York, NY 10003
646-654-4400
Edit fax: 646-654-4681
Advertising fax: 646-654-4799

Washington, D.C.
910 17th Street N.W.
Suite 215
Washington, DC 20006
202-833-8692
Fax: 202-833-8672

London
Endeavour House
189 Shaftesbury Avenue
London WC2H 8TJ
+44 (0) 20 7 420-6003
Fax: +44 (0) 20 7 420-6014

Los Angeles
5055 Wilshire Blvd.
Los Angeles, CA 90036
323-525-2300
Fax: 323-525-2394/2395

Nashville
49 Music Square W
Nashville, TN 37203
615-321-4290
Fax: 615-320-0454

To subscribe call USA: 800-745-8922, Europe: +44 (0) 1795414297
International: 815-734-1216

■ BILLBOARD.COM: http://www.billboard.com ■
1-800-449-1402, info@billboard.com

Billboard Music Group

PRESIDENT: Howard Lander
Vice Presidents: Howard Appelbaum, Marie Gombert, Irwin Kornfeld, Karen Oertley, Ken Schlager, Joellen Sommer
Director of Research: Michael Ellis

IFPI Releases First Regional Market Shares

BY GORDON MASSON

LONDON—Sony and Universal increased their global market shares last year at the cost of the other majors. But the lion's share of recorded music sales went to the indies, according to market-share figures released for the first time in the International Federation of the Phonographic Industry's (IFPI) *The Recording Industry in Numbers 2002* yearbook. Although the split for individual countries is not disclosed, details in the Oct. 17 published report are given for regional and global market share for the calendar years 1999, 2000, and 2001.

Comparing 2001 world market-share figures with the prior year, Universal gained 0.6%, Sony added 0.3%, EMI lost 0.5%, and Warner and BMG both fell 0.2%. The indies' share was unchanged.

Although market shares are based on revenue, only percentage figures, not monetary valuations, are revealed. But taking the IFPI's 2001 figure of $33.7 billion for the global recorded music market, Universal's share would have been $7.92 billion; Sony's, $4.95 billion; EMI's, $4.38 billion; Warner's, $3.98 billion; BMG's, $2.76 billion; and the indies', $9.74 billion.

IFPI chief analyst Keith Jopling says the statistics are based on shipments (the net amount of returns and discounts) of "owned content," which includes "finished music product" owned by the company or its majority-owned (more than 50%) labels, product that is licensed-in, and product based on joint ventures. Not included are distribution deals and shipments by minority-owned labels.

"Based on these criteria, sales figures are submitted by our members' affiliates to their HQs and then passed on to the IFPI," Jopling explains. "We check the figures at a country level and then aggregate from that level up. There is an element of trust, of course, as there is no audit, but we have a pretty open committee of analysts from all the different companies, who know what they're talking about."

2001 MARKET SHARE BY REGION

2001 Market Shares in %	BMG	EMI	Sony	Universal	Warner	Indies
North America	9.2	10.1	14.4	28.3	14.3	23.7
Europe	8.9	17.8	13.3	26.5	11.4	22.1
Asia (excluding Japan)	6.6	8.6	11.9	16.1	10.5	46.3
Japan	4.3	11.0	17.0	10.1	6.3	51.3
Latin America	10.0	13.1	20.0	15.0	14.5	27.4
Australia/New Zealand	7.5	16.0	16.9	23.1	12.5	24.0
Africa	9.5	23.6	12.8	20.9	0.0	33.1
WORLD TOTAL	8.2	13.0	14.7	23.5	11.8	28.9

Source: IFPI

The statistics are calculated from the returns of labels in 40 countries, but certain companies, such as Jive, declined to supply data.

Regionally, the report details market shares in North America, Europe, Asia (excluding Japan), Japan, Latin America, Australasia (Australia and New Zealand), and Africa (see table, above). It is noted that the proportion of global music sales accounted for by the world's top 10 markets increased from 79% in 1997 to 84% in 2001.

Universal Music International senior VP of marketing/A&R Max Hole remarks: "While the typical Universal market share internationally is in the low to mid-20s, there are also major repertoire-producing territories where that share is around the 30% mark or above, such as the U.S., the U.K., and France. That strength has a long-term positive effect for all the other countries worldwide where the repertoire is sold."

The yearbook also shows for the first time the share of each country's sales that comes from local repertoire. That grew from 64% in 1997 to 67.5% in 2001. In the world's largest music market, the U.S., the figures were even more startling: Domestic acts realized a new high of 93% of the U.S. market in 2001—the biggest share of domestic music in the world.

The publication is being dispatched to IFPI members but is also available to non-members for £400 ($622).

BMG Strikes Pressplay Deal

Pact Brings Full Download Cross-Licensing One Step Closer

BY BRIAN GARRITY

NEW YORK—In a deal that may mark the beginning of the end of cross-licensing turf wars between digital-music subscription services controlled by the major labels, BMG Entertainment is licensing its content to Pressplay, a joint venture between Universal Music Group and Sony Music Entertainment.

BMG is one of the founding members of Pressplay rival MusicNet—a venture it jointly owns with Warner Music Group, EMI Recorded Music, and Real Networks.

Both MusicNet and Pressplay have said they plan to feature content from all five major labels by the end of the year.

Sources familiar with the negotiations say MusicNet is on the verge of announcing deals with UMG and Sony. A Sony announcement could come within "days."

But at this point, Pressplay appears to be on a faster track to be fully cross-licensed. WMG remains its lone content holdout, although Pressplay says it is "very confident" that it will have a deal in place shortly. The company already has an agreement with EMI.

MusicNet has also inked new licensing agreements with its existing content partners to allow for CD burning, transfer to portable devices, and unlimited streaming—all of which are expected to be featured in Version 2.0 of the company's technology platform.

The agreement between Pressplay and BMG gives Pressplay access to "tens of thousands of tracks" from the BMG roster, including Christina Aguilera, Whitney Houston, OutKast, Elvis Presley, Frank Sinatra, the Strokes, TLC, Usher, and Wu Tang Clan. Pressplay members will be able to burn BMG songs to CDs, transfer them to portable devices, or keep their tracks permanently on their computers, as well as access unlimited streams and downloads.

Michael Bebel, president/CEO of Pressplay, notes that the addition of this fourth major music company "is another important step forward" for the company.

Meanwhile, BMG COO Michael Smellie says the deal "further demonstrates BMG's commitment to bringing music to consumers online in a way that is dynamic and respects our artists' rights."

Full cross-licensing will hardly give either digital music service the range and breadth of content available on such rival free services as Kazaa. But industry watchers point out that full cross-licensing will give both services enough of a content base to package a much more compelling consumer offering that also includes all associated information and artwork, reliable high-speed downloading, and editorial programming.

Copyright Office Denies Stay, Disappoints Broadcasters

BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters (NAB) is disappointed by the decision of the Copyright Office that lets stand the ruling that simulcast retransmission of an AM/FM broadcast signal over the Internet is not exempt from the limited digital performance right for sound recordings.

On Oct. 10, Register of Copyrights Marybeth Peters denied the application by a number of broadcasters for a stay of the Copyright Office's Dec. 11, 2000, final ruling on simulcast retransmissions.

Such a stay by the Copyright Office would have relieved broadcast stations from paying digital performance royalties to labels and artists for digital simulcasts until an appeals court rules on a challenge by several large broadcast companies arguing that they are exempt from the fees.

The royalty fees, retroactive to 1998, must be paid starting Sunday (20). Peters ruled that broadcasters had failed to show evidence that the simulcasts should be exempt from digital performance fees under the Digital Millennium Copyright Act (DMCA).

"Because broadcasters have not demonstrated a high probability of success on the merits of their appeal or that they will suffer irreparable harm absent a stay of the Office's Final Rule," Peters wrote, "the public interest in the smooth administration of the statutory licenses overrides any countervailing public interest proffered by broadcasters."

A spokesman for the NAB said: "We are obviously disappointed with the register's decision and look forward to the appeals court reversing the lower court's ruling."

An Eastern Pennsylvania U.S. District Court has already ruled that the digital simulcasts of analog radio stations fall under the DMCA. The NAB has joined Clear Channel Communications, Cox Radio, and Emmis Communications in the appeals court challenge.

OCTOBER 26 2002 Billboard NO. 1 ON THE CHARTS

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
ELVIS PRESLEY	Elvis: 30 #1 Hits	62
BLUEGRASS		
SOUNDTRACK	O Brother, Where Art Thou?	29
CLASSICAL		
CECILIA BARTOLI	The Art Of Cecilia Bartoli	64
CLASSICAL CROSSOVER		
RUSSELL WATSON	Encore	64
COUNTRY		
ELVIS PRESLEY	Elvis: 30 #1 Hits	28
ELECTRONIC		
DJ SAMMY	Heaven	26
HEATSEEKERS		
LAS KETCHUP	Las Ketchup	65
INDEPENDENT		
NICKEL CREEK	This Side	65
INTERNET		
ELVIS PRESLEY	Elvis: 30 #1 Hits	66
JAZZ		
DIANA KRALL	Live In Paris	64
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	64
KID AUDIO		
KIDZ BOP KIDS	Kidz Bop 2	64
LATIN		
ENRIQUE IGLESIAS	Quizas	31
NEW AGE		
VARIOUS ARTISTS	Pure Moods IV	64
POP CATALOG		
RASCAL FLATTS	Rascal Flatts	66
R&B/HIP-HOP		
XZIBIT	Man Vs Machine	24
SOUNDTRACKS		
	American Idol: Greatest Moments	66

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
NELLY FEATURING KELLY ROWLAND	Dilemma	71
ADULT CONTEMPORARY		
VANESSA CARLTON	A Thousand Miles	69
ADULT TOP 40		
AVRIL LAVIGNE	Complicated	69
COUNTRY		
KEITH URBAN	Somebody Like You	29
DANCE/CLUB PLAY		
WIDELIFE	I Don't Want U (Widelife & DezRok Mixes)	26
DANCE/MAXI-SINGLES SALES		
JENNIFER LOPEZ	Alive (Thunderpuss Remix)	26
HOT LATIN TRACKS		
THALIA	No Me Ensenaste	32
HOT R&B/HIP-HOP		
LL COOL J	Luv U Better	27
R&B TRACKS		
NELLY FEATURING KELLY ROWLAND	Dilemma	21
ROCK/MAINSTREAM		
PUDDLE OF MUDD	She Hates Me	69
ROCK/MODERN		
NIRVANA	You Know You're Right	69
TOP 40 TRACKS		
NELLY FEATURING KELLY ROWLAND	Dilemma	69

Videos

TITLE	PAGE
TOP VHS SALES	
MONSTERS, INC.	82
DVD SALES	
THE SCORPION KING (FULL FRAME)	83
RENTALS	
THE SCORPION KING	83

Unpublished

No. 1 on this week's unpublished charts

ARTIST	ALBUM
BLUES	
DELBERT MCCLINTON	Room To Breathe
CONTEMPORARY CHRISTIAN	
VARIOUS ARTISTS	WOW Hits 2003
GOSPEL	
MARY MARY	Incredible
MUSIC VIDEO	
BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Let Freedom Ring
REGGAE	
VARIOUS ARTISTS	Reggae Gold 2002
WORLD MUSIC	
SINEAD O'CONNOR	Sean-Nos Nua

Billboard®

OCTOBER 26, 2002 • VOLUME 114, No. 43

Top of the News

8 The Russian government forms a new intellectual property task force in the piracy war.

Artists & Music

8 Executive Turntable: Faisel Durrani is named senior VP of international marketing for Island Def Jam Music Group.

11 Simon Rattle hopes to effect "significant change" as the conductor of the Berlin Philharmonic.

12 Kelly Rowland offers rock and R&B on *Simply Deep*, her solo debut for Columbia.

14 Soundtracks: NBC's *American Dreams* picks current talent to re-create the '60s music scene.

15 The Classical Score: Harp Consort mixes world-music influences with the early Baroque period on *Missa Mexicana*.

16 Touring: Yoga centers serve as nontraditional but logical venues for chant artists.

17 Boxscore: Five sold-out dates for Paul McCartney gross more than $10.5 million.

18 Reviews & Previews: Foo Fighters, Faith Hill, and Rod Stewart are in the spotlight.

21 R&B: 3LW weathers a lawsuit as it releases *A Girl Can Mack* on Nine Lives/Epic.

23 Words & Deeds: WC scores with his Def Jam debut, *Ghetto Heisman*.

25 Beat Box: MTA/Y2's Puretone releases its full-length debut, *Stuck in a Groove*.

27 Country: Winners of the 13th Annual International Bluegrass Music Assn. Awards.

30 Latin: Jaguares aim for No. 1 again with *El Primer Instinto* on BMG U.S. Latin.

30 Latin Notas: Ritmo Latino will open a retail outlet in Miami.

33 Jazz Notes: Bassist Brian Bomberg fetes late bassist Jaco Pastorius on A440's *Jaco*.

34 Songwriters & Publishers: Christine Lavin keeps busy with a new album, *I Was in Love With a Difficult Man*, and side projects.

35 Studio Monitor: Several new product announcements concerning the SACD format were made at the 113th AES confab.

KELLY ROWLAND

SIMON RATTLE

International

43 The IFPI turns its anti-piracy attention toward Italy.

44 Hits of the World: Las Ketchup's "Asereje/The Ketchup Song" dominates this issue's international singles charts.

45 Global Music Pulse: The sounds of Americana infiltrate the U.K.

Merchants & Marketing

49 MusicNet GM/executive VP Ellie Hirschhorn believes content is crucial to the success of subscription services.

50 Declarations of Independents: RED Distribution forms RED Distribution Canada arm.

51 Retail Track: Tower Records finally completes its highly anticipated financial restructuring.

52 Home Video: The continued success of DVD sales provides hope for video retailers.

FAITH HILL

Programming

56 The Seattle sound returns to rock radio.

57 Music & Showbiz: T Bone Burnett is among the highlights at the first Hollywood Reporter/Billboard Film & TV Music Conference.

Features

JAGUARES

6 Market Watch

36 Update/Good Works: Stevie Wonder and DMX are slated to appear at the Artist Empowerment Coalition's inaugural concert.

55 Classifieds

61 Between the Bullets: Elvis may be king of The Billboard 200, but Bon Jovi is its new prince.

77 Billboard.com: What's online this week.

78 The Billboard BackBeat

At a Glance

67 Chart Artist Index

72 Chart Song Index

Chart Beat™ by Fred Bronson

SIXTEEN AND COUNTING: In the spring, it looked as if **Ashanti** easily had the longest-running No. 1 song on The Billboard Hot 100 for 2002. Her "Foolish" remained in pole position for 10 weeks. But now that autumn's here, things look a little different: "Dilemma" (Fo' Reel/Universal) by **Nelly Featuring Kelly Rowland** is in its ninth week on top—only one week away from tying "Foolish" and two weeks away from stealing its crown.

The lengthy stay of "Dilemma" at the summit means that Nelly has been No. 1 for 16 weeks this year. The immediate predecessor to "Dilemma" was his first No. 1 song, "Hot in Herre," which ruled for seven weeks and is currently No. 39 in its 26th chart week. Thus, Nelly has racked up more weeks at No. 1 in a calendar year than any artist since **Monica**. She ran up a total of 18 weeks on top in 1998, when her duet with **Brandy**, "The Boy Is Mine," remained at No. 1 for 13 weeks; subsequently, "The First Night" had a reign of five non-consecutive weeks.

Because "Dilemma" returned to No. 1 and knocked out **Kelly Clarkson's** "A Moment Like This" (RCA), that means that starting with the Hot 100 dated June 29, an artist named Nelly or Kelly has been on top of the chart every week.

'LUV' IN THE FIRST DEGREE: "Dilemma" has apparently completed its nine-week run at No. 1 on Hot R&B/Hip-Hop Singles & Tracks, as the song falls to No. 2 and is replaced by "Luv U Better" (Def Jam), the first chart-topper for **LL Cool J** on this tally since "I Need Love" in September 1987 (see Singles Minded, page 61). LL Cool J's chart span is now 17 years and 11 months.

"Luv U Better" is only LL Cool J's second No. 1 R&B hit. A second week on top would make it the most successful title of his career, as "I Need Love" ruled for a solitary week.

The track is also LL Cool J's highest-ranked solo single since "Loungin" went to No. 4 in 1996. "Luv" is the 33rd chart entry of his career, while "Paradise" is the 34th, as it enters this issue at No. 76.

JOVIAL: New Jersey rock group **Bon Jovi** has no problem bouncing back onto The Billboard 200, as *Bounce* (Island) becomes the band's highest-charting album since 1988 (see Over the Counter, page 61). The new album enters at No. 2, behind **Elvis Presley's** *Elvis 30 #1 Hits* (RCA). It's the first Bon Jovi album to chart since *One Wild Night: Live 1985-2001* debuted and peaked at No. 20 in June 2001. *Bounce* is the group's first top-10 album since *Crush* sailed to No. 9 in July 2000 and the highest-charting album since *New Jersey* spent four weeks at No. 1 in 1988.

More Fred Bronson each week at www.billboard.com.

Ultra. Chilled

03

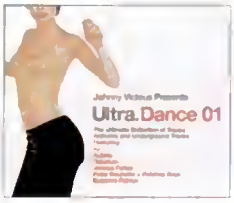
A Seductive
Double CD of
Sublime Rhythms
Coldplay
Beth Orton
Doves
Bebel Gilberto
Charlie Hunter feat.
Norah Jones

Double CD available for $21.98.
Album in stores October 29th

In the US, order from your Caroline Distribution sales force:
New York office: 212.886.7500 / California office: 323.468.8626.
In Canada, order now from your local EMI Canada sales representative.

www.ultrarecords.com

Also available in the Ultra series



Goman, Other Execs Exit Tower

BY ED CHRISTMAN

NEW YORK—Industry leaders say they were saddened by Tower executive VP/COO Stan Goman's decision to retire as part of a management upheaval at the company apparently mandated by new interim CEO Betsy Burton.

Three other senior executives are also leaving the retailer: chief marketing officer Ron Nugent, general counsel Grace Bergen, and Mark Viducich, who oversaw Tower independent distribution company Bayside. In Goman's place, VP of retail operations Kevin Cassidy has been upped to senior VP.

Music and video suppliers across the U.S. heaved a collective sigh of relief last week when Tower Records successfully completed a financial restructuring. It gives the chain more time to improve operations so that it can return to the form that it has displayed in the past 30 years as one of the dominant music retailers in the world (see Retail Track, page 51).

The deal saw Tower sell off its 54-unit Japanese retail chain to Nikko Principal Investments Japan in a deal that is being termed a management buyout, as CEO Keith Cahoon and

MICHAEL SOLOMON

COO Akio Moriwaki will continue to run the chain. As part of the deal, the new holding company, Vespasianus, owns the Tower name in Japan.

Tower Japan will open two more stores before the end of the year in a move that will help the chain achieve turnover of about 49 billion yen ($392.5 million), up from the 45 billion yen ($360.4 million) it generated in the fiscal year ended April 30. Nikko is using a combination of debt and equity to finance the 16 billion yen ($128.2 million) transaction, although other terms of the deal were not disclosed.

The sale ends Tower's affiliation with the Japanese chain, although Tower founder Russ Solomon has agreed to be an honorary member on its board, which comprises the two executives running the company and five executives from Nikko.

Cahoon says that Tower Japan should respond well to its independence, because during the past few years the chain has operated on an "almost stand-alone basis."

The funds from the sale of Tower Japan and a $26 million term loan from a consortium of banks led by JP Morgan Chase were used to pay off the old revolving loan, believed to total about $150 million, from a consortium of banks also led by JP Morgan Chase.

As part of the financial restructuring, Tower finally closed a deal for a three-year revolving line of credit that provides "up to $110 million" with CIT Business Credit serving as a lead bank. In a statement, president/chairman Michael Solomon said Tower completed a critical phase of its restructuring plan and added, "Under the guidance of [Burton], we intend to act swiftly to effect any necessary changes to restore the company to financial health."

Both the term loan and the revolver mature April 1, 2005, while the $110 million in bonds come due one month later. This means that Tower must completely turn itself around and start generating healthy profits if it is to meet those obligations.

Webcast Royalty Bill Stalls

BY BILL HOLLAND

WASHINGTON, D.C.—At deadline the afternoon of Oct. 17, as senators continued lengthy debate on such issues as the House-passed Homeland Security Act, chances grew slimmer that in its final hours before adjournment, the Senate would find the time to pass a bill that would give small-company Webcasters making less than $1 million a year a break on digital-performance royalties. It was legislation supported by record companies and artists' groups that had already cleared the House Oct. 7 (*Billboard*, Oct. 19).

If the bill is not brought up for a vote, it will remain in limbo until the Senate returns after the November elections. That means small Webcasters will have to pay higher fees retroactive to 1998 based on the rate set by the Librarian of Congress last summer of 70 cents per song per 1,000 listeners, which small Webcasters say will drive them out of business.

The House has adjourned, so there is not any chance that any amended Senate version could be sent back to the House for approval.

Insiders say that Sen. Barbara Feinstein, D-Calif., put a hold on the bill Oct. 16 because of concerns for recording artists. The Recording Industry Assn. of America and artists' groups convinced her to release the hold, but it may have come too late.

The bill has had a rocky road in the Senate after a unanimous vote in the House Oct. 7. The legislation missed floor action earlier this week because of objections from the National Assn. of Broadcasters and others.

UMG Raises Digital Royalty

BY BRIAN GARRITY

NEW YORK—Universal Music Group (UMG) is overhauling the royalty rate it pays to artists on sales of digital downloads and subscription-service content in an effort to drive greater artist participation in its online music initiatives, sources say.

Starting Jan. 1, 2003, UMG will no longer take deductions on technology (typically a 20% deduction), packaging (20%), and free goods (15%) when it sells a permanent download. Such deductions remain on sales of physical CDs.

In addition, the royalty rate UMG pays on permanent downloads will be the artist's album royalty rate, not the royalty rate it pays on singles sales, which is often 25% below the album rate. Artists will be paid at the album rate on all tracks sold—whether sold individually or in an album bundle.

For streams and conditional downloads (those that disappear when a consumer quits a subscription service), the artist will be paid 50% of the net receipts UMG collects from subscription services.

Sources say the model is intended to help create more robust commercial offerings, which in turn will serve as an alternative to such pirate networks as Kazaa.

'50s, '60s Pop Chart Mainstay Ray Conniff Dies

BY CHRIS MORRIS

LOS ANGELES—In a retrospective in *Cool and Strange Music* last year, writer Brad Bigelow said of musical omnivore Ray Conniff, "He took everything in and Conniff-ized it."

Bandleader/arranger/trombonist Conniff—whose unique orchestrations of a wide range of classical and pop material made him a chart fixture for three decades—died Oct. 12 in Escondido, Calif., after injuring his head in a fall. He was 85.

CONNIFF

Born in Attleboro, Mass., Conniff apprenticed during the big-band era. After breaking in with Dan Murphy's Musical Skippers, he played with and arranged for Bunny Berigan, Artie Shaw, and Harry James.

His career lifted off in earnest after Mitch Miller hired him in 1954 as an arranger at Columbia, where he wrote charts for Johnnie Ray, Guy Mitchell, Frankie Laine, Marty Robbins, Johnny Mathis, and others.

In 1957, he released his first Columbia album, *'S Wonderful!*, which set the template for the rest of his career. The collection featured big-band-styled arrangements of popular melodies, in which male and female choral parts were smoothly latticed with brass and woodwinds. It rose to No. 11 on the *Billboard* album chart.

During the next 16 years, Conniff placed 52 more albums on the chart; 14 of them charted for more than 100 weeks. Joel Whitburn's *Top Pop Albums 1955-2001* (Record Research, 2002) lists him as the No. 12 album artist of all time.

His biggest hit was "Somewhere My Love (Lara's Theme From *Dr. Zhivago*)," which reached No. 9 on The Billboard Hot 100 in 1966. The track won a Grammy Award for best performance by a chorus.

Though the hits waned after 1973, Conniff recorded and toured tirelessly into the new century. In March, he made his last public appearance at Liza Minnelli and David Gest's wedding in New York, performing "Somewhere My Love."

Conniff is survived by his wife, Vera, who frequently appeared on his album covers; daughter Tamara, music editor of *Billboard* sister publication *The Hollywood Reporter*; and son Jimmy, a recording engineer.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	565,240,000	491,704,000	(13.0%)
Albums	538,325,000	481,681,000	(10.5%)
Singles	26,915,000	10,023,000	(62.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	499,038,000	456,651,000	(8.5%)
Cassette	38,243,000	23,811,000	(37.7%)
Other	1,044,000	1,219,000	(16.8%)

OVERALL UNIT SALES

This Week	10,832,000	This Week 2001	12,098,000
Last Week	11,336,000	Change	10.5%
Change	4.4%		

ALBUM SALES

This Week	10,654,000	This Week 2001	11,687,000
Last Week	11,131,000	Change	8.8%
Change	4.3%		

SINGLES SALES

This Week	178,000	This Week 2001	411,000
Last Week	205,000	Change	56.7%
Change	13.2%		

TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
	26,598,000	24,867,000	(6.5%)
	68,879,000	60,336,000	(12.4%)
	75,162,000	68,858,000	(8.4%)
	31,563,000	28,618,000	(9.3%)
	95,858,000	87,277,000	(9.0%)
	73,428,000	66,787,000	(9.0%)
	37,091,000	33,882,000	(8.7%)
	90,458,000	86,026,000	(4.9%)

ROUNDED FIGURES

FOR WEEK ENDING 10/13/02

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan

How did RCA Records bring *the* #1 single to market in just 9 days?

DMOD® workspace™

"We couldn't have done it without DMOD."

Steve Ferrera
Vice President of A&R
RCA Records

Under pressure for fast-track delivery during the summer's top-rated TV talent show, **American Idol**, **RCA Records** chose **DMOD WorkSpace software** for an unprecedented secure, end-to-end digital workflow.

Across seven cities on two continents, RCA's team used DMOD WorkSpace to transfer pristine, uncompressed digital audio, via the public Internet, not only during production, but to manufacturing, duplication and radio distribution as well.

From studios to A&R, from mastering to pressing.
And on the air throughout the country just 10 hours after the winner was announced.

Try DMOD WorkSpace on your next project.

To inquire about our FREE TRIAL offer, visit **www.dmod.com/freetrial**
Or call DMOD at (617) 254-1024 today.

no overnight deliveries • no couriers • less travel • less money
total control

©2002 DMOD, Inc. All Rights Reserved. DMOD is a registered trademark and DMOD WorkSpace is a trademark of DMOD, Inc. All other trademarks, service marks, product names, company names and logos are the property of their respective owners.

DMOD it!
www.dmod.com

This One
YHWJ-152-HZ1X

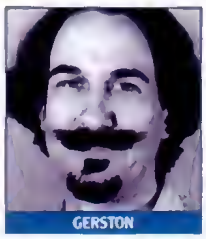
Film & TV Confab Addresses Visual Path To Musical Exposure

BY JILL KIPNIS

LOS ANGELES—Amid declining album sales and the proliferation of unauthorized Internet downloading, the licensing of music for film, TV, and soundtrack use remains an important revenue stream and a vital marketing tool for film studios and record labels, according to participants at the inaugural Hollywood Reporter/Billboard Film & TV Music Conference, held Oct. 10-11 at the Renaissance Hollywood Hotel here.

A strong single attached to a film project can help both the studio and the record label, participants on the "O Soundtrack, Where Art Thou?" panel noted. But whether referring to a single or the full soundtrack, all agreed the music must relate to the film. Sony Music Soundtrax president Glen Brunman said that when music is used in "an emotional way" in a film, as with *Titanic* (Sony Classical) and *O Brother, Where Art Thou?* (Lost Highway/Mercury)—whose soundtracks have sold 10 million and 5.9 million units, respectively, according to Nielsen SoundScan (*Billboard*, Oct. 12)—the accompanying album tends to sell more and, in return, helps drive more people to see the film.

But as panel moderator Randy Gerston, president of Seehear Music Supervision, pointed out, 25-30 soundtracks were certified gold or better by the Recording Industry Assn. of America (RIAA) each year from 1996 to 1999; since then, only 10-15 have reached that level each year (*Billboard*, Oct. 12).


GERSTON

Warner Bros. senior VP of music Doug Frank contended that some of the drop-off in soundtrack hits is a result of unauthorized Internet downloading, which leaves consumers less likely to buy compilation-type soundtracks.

The debate about how to create a successful soundtrack in the wake of the success of *O Brother* was a pressing issue at the "Anatomy of a Film" panel, moderated by Fox Music president Robert Kraft. The session focused on the use of music in *Drumline*, an upcoming Fox film about Southern college marching bands. "We know that after *O Brother, Where Art Thou?*, audiences hunger for authentic soundtracks," said Jon McHugh, VP of creative development at Jive, *Drumline*'s soundtrack distributor. "But [marching-band tunes] are something you have never seen." Jive and Fox's music division are leaning toward a mix of marching-band songs and new tracks from such artists as Monica, Trick Daddy, and Alicia Keys on the soundtrack.

Several sessions touched on how TV can be a driving force in exposing music, either through using songs in film advertising or as part of network shows. Panelists at the "Primetime TV: The New Radio" session—moderated by *Billboard* associate editor Carla Hay—explored how such youth-oriented TV networks as the WB and Fox have been effective at breaking new acts. Examples include 143/Warner recording artist Josh Groban, whose eponymous debut album has been certified platinum by the RIAA since his two appearances on Fox show *Ally McBeal*. Additionally, Elektra rock act Remy Zero scored increasing radio airplay after its "Save Me" was chosen as the theme song to the WB's *Smallville*.

KIRKPATRICK

Elektra VP of A&R and soundtracks John Kirkpatrick confirmed, "[TV] is the new radio."

Panelists suggested that ad cards, which display the musical act that was featured on the preceding program, are a growing way that TV can help labels with marketing.

Jennifer Pyken, co-founder of Daisy Music and music supervisor for *Alias* and *Smallville*, noted that many shows use independent artists because of budgetary restraints. This point was repeated at the "Getting in Sync" panel, moderated by Greenberg Traurig attorney Vibiana Molina. Music-supervisor, music-publishing, and label participants concurred that using independent or unsigned artists can actually result in the highest payoff, as their songs are cheaper to license.

For additional conference coverage, see pages 57-59.

Additional reporting by Susanne Ault and Margo Whitmire in Los Angeles.

Russia Creates Anti-Piracy Task Force

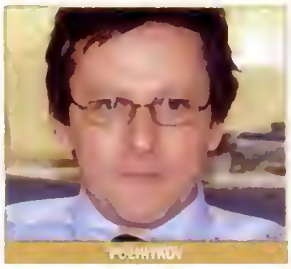
BY ALEKSEY KRUZIN

MOSCOW—The International Federation of the Phonographic Industry (IFPI) is applauding the newly launched Russian government war on piracy. The Russian Cabinet of Ministers approved Oct. 3 the formation of a new intellectual property task force, comprising the Ministries of Economic Development and Trade, Justice, Interior, Press, and Culture, as well as representatives of state trademark-protection agency Rospatent and public intellectual-property organizations. Prime Minister Mikhail Kasyanov himself will head the interagency commission.

Kasyanov acknowledges that "there was very little done in this direction in the last [several] years and not much being done now." The first task will be to complete, before the end of the month, a list of federal laws and other legislation aimed at modifying intellectual property-rights protection, as well as a time line for their adoption.

IFPI chairman/CEO Jay Berman says, "We are very encouraged that the Russian government, from the highest level, has now recognized the need to act aggressively against the country's very high levels of copyright piracy."

The move followed the reporting to the Cabinet on the status of the audio and video industry by Minister of Press, TV, and Radio Mikhail Lesin. The figures Lesin presented revealed total copyright violations have cost Russia between $1 billion and $5 billion during the past few years, with 50% of videos, 64% of audio products, and 90% of DVDs illegally produced.


POZHITKOV

IFPI regional director for Russia/CIS Igor Pozhitkov says: "The recent letter of the U.S. Ambassador Alexander Vershbow to Minister Lesin urging an investigation into piracy of certain CD manufacturers and the regular meetings of [the U.S. Trade Representative] with Russian Ministry of Economic Development and Trade proved very important in finally placing piracy on the current political agenda."

However, Pozhitkov notes the "U.S. Ambassador's letter and the cabinet decision again provoked a lot of negative press painting the gloomy future of music, presenting it as 'an almost free cultural value' being taken away from the working people by means of overpricing and limited availability."

Besides modifying the existing legislation that Kasyanov called weak and "the hallmark of a backward country," the complex of measures suggested includes the creation of a special task force to eradicate street audio and video piracy.

"The priority now is that the government works to coordinate the activities of the different ministries responsible in this area, and that there is very close cooperation between the government and the legitimate music industry," Berman says. "We hope that this initiative will produce real change on the ground in Russia, and that in turn will be a significant boost for Russia's intention to join the World Trade Organization."

ExecutiveTurntable

DURRANI

LOPEZ

MILES

RECORD LABELS: Faisel Durrani is named senior VP of international marketing for Island Def Jam Music Group in New York. He was music division president for Palm Pictures.

James Lopez is promoted to VP of urban marketing for Atlantic Records in New York. He was senior director of urban marketing.

Gerardo Vergara is named head of Tu Casa Music in New York. He was marketing director for Warner Music Latin America.

David Buntz is promoted to VP of film music for Universal Pictures and Universal Music Group in Los Angeles. He was director of film music.

Amani Duncan is named VP of video promotion for Virgin Records in New York. He was senior director of video promotion for Island Def Jam Music Group.

Bobby Rymer is promoted to VP of Almo Irving/Rondor Music Nashville in Nashville. He was creative director.

Jeroen van der Meer is named senior director of international marketing for Epic Records in New York. He was director of marketing for Epic Marketing Europe.

PUBLISHING: Angelique Miles is named VP of East Coast creative for EMI Music Publishing in New York. She was VP of A&R for Universal Records.

VENUES: SBC Center names **Larry Parker**, previously manager for VIA Metropolitan Transit, as transportation supervisor; **Melvin "Darr" Weeks Jr.**, previously audio/visual production associate for the San Antonio Spurs, as audio/visual systems producer; **Clinton Rathmell**, previously audio/visual associate for the San Antonio Spurs, as director of audio/visual engineering; **Tod Caflisch**, previously director of information technology for the San Antonio Spurs, as director of information technology and services; and **Julie Williams**, previously office manager/administrative assistant for Full Life Health and Fitness, as administrative assistant. They are based in San Antonio.

Tour Promoters Say, 'Include Secondaries'

BY RAY WADDELL

NASHVILLE—Attendees at the 32nd annual conference of the International Entertainment Buyers Assn. (IEBA)—held Oct. 6-9 here—addressed how best to survive today's rough touring climate.

"Our industry is not looking good," said Jerry Mickelson, co-president of Chicago-based promoter Jam Productions, while on a panel with indie promoter Louis Messina. "That's the time I see opportunity. I try to build good relationships with the buildings in my markets because now more than ever, we need to work together."

Mickelson pointed out that with Clear Channel Entertainment tours often focusing on the top 40 markets, buyers and agents sometimes need to look elsewhere. Artists "can't expect to keep playing the same 40 cities and keep a career," he said. "Don't skip the secondaries for the 40 majors. Tool and Korn are playing secondaries; John Mellencamp is finally doing secondaries."

Most agents support that philosophy, Mickelson added: "Where you run into a problem is when you get into meetings with business managers—the bean counters."

Messina added that the artists working toward building careers in past decades are enjoying success today. "George Strait goes out for zero guarantee and lets the promoters make money. He's like, 'If I don't sell the tickets, I don't need to get paid.' And I never worked so hard for somebody in my life." (For more commentary from Messina and Mickelson, see Venue Views, page 17.)

Many felt that it was the IEBA's best gathering ever, attracting a wide range of buyers, including arenas, fairs and festivals, casinos, and mainstream concert promoters. IEBA executive director Patti Burgart says attendance was "up considerably" from last year, at about 265. She says, "We had a lot more building managers attend this year and a better mix overall."

If you want a cute experience, check in to a boutique hotel. If you want room to breathe, check out the luxurious Roney.

The largest accommodations. The largest Fantasy pool. All on 600 feet of beautiful, pristine beach.
Live large where the legend lives on in South Beach.

• Steps from the exciting nightlife of Ocean Drive • Same-day dry cleaning • Larry North Fitness Center

RONEY PALACE
A Classic Oceanfront Resort
THE LEGEND LIVES ON

2399 Collins Avenue • Miami Beach, Florida 33139 • 305-604-1000 • 800-432-4317 • www.roney-palace.com

Billboard advertising opportunities specials

closing Oct 22

Phil Collins
Music & Money 2
Miami Beach

call today!

ASIA PACIFIC QUARTERLY #4

Billboard's fourth Asia Pacific Quarterly 2002 installment examines the challenges of artist development beyond home markets, including the strategies of regional artist development and the artists who have succeeded outside their home markets. Plus, we recap the latest news and trends from the Asia Pacific region. Call today!

publication date: nov 23
ad close: oct 29

Linda Matich 612.9440.7777 • lklbmatich@bigpond.com.au

EUROPEAN QUARTERLY #4

This time, we spotlight Sweden with a look at the Swedish market's songwriting influence on the international pop market, the highlights and challenges of the past year and the leading Swedish record companies and artists. Also, we recap the latest in European artist development and album sales. Be a part of this important international spotlight!

issue date: nov 30
ad close: nov 1

Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com

NEW ZEALAND

Billboard shines its spotlight on New Zealand with an in-depth look at key developments in New Zealand's music industry. We report on the country's most successful artists both on the domestic and international stage, provide capsules on key record labels and spotlight the success of the battle against CD-burning piracy. Call today!

issue date: nov 30
ad close: nov 1

Linda Matich 612.9440.7777 • lklbmatich@bigpond.com.eu

UPCOMING SPECIALS

HARD MUSIC/METAL #2 - Issue Date: Dec 7 • Ad Close: Nov 8
LAS VEGAS - Issue Date: Dec 7 • Ad Close: Nov 8
LATIN MUSIC 6-PACK 6 - Issue Date: Dec 14 • Ad Close: Nov 15
SURROUND SOUND 2002 - Issue Date: Dec 14 • Ad Close: Nov 15
ORLANDO - Issue Date: Dec 21 • Ad Close: Nov 26
STERLING SOUND 33 1/3 YEARS - Issue Date: Dec 21 • Ad Close: Nov 26

RAP/HIP HOP #2

Billboard's latest Rap/Hip Hop spotlight examines the latest trends and new directions in this genre. We check out the status of female MC's, look at Billboard Rap/Hip Hop listings and report on activity in various markets around the world. Plus we've got an exclusive interview with Irv Gotti of Murder Inc. Don't miss out!

issue date: dec 7
ad close: nov 8

Andy Anderson 646.654.4692 • eenderson@billboard.com

New York	Los Angeles	Nashville	London
646.654.4696	323.525.2307	615.321.4297	44.207.420.6072

Rattle Makes Smooth Transition To Berlin Philharmonic

Opening Weekend Reflects Union Of Innovation And Tradition, Capturing Attention Of Classical Music Lovers Worldwide

BY STEVE SMITH

During the past several weeks, one of the most highly anticipated events in the classical music world of the 21st century has been unfolding in the heart of Europe, as iconoclastic British conductor Sir Simon Rattle has taken charge of his new orchestra, the Berlin Philharmonic.

Though that may sound rather portentous given the youth of the new century, the pairing of the charismatic, tousle-haired 47-year-old explorer with the iconic Old World ensemble—with all of the contradictions and potential that combination implies—has captured the attention of classical music lovers worldwide. Announced three years ago, the union seemed unlikely, despite a history of successful collaborations: Rattle made numerous guest appearances in Berlin during his extraordinary 18-year tenure with the City of Birmingham Symphony Orchestra.

In 1999, a year after he left his Birmingham post, Rattle and Berlin made a revelatory recording of Mahler's *Symphony No. 10* for EMI Classics, the label for which Rattle has recorded for more than 25 years. That disc not only became a worldwide best seller, but it also garnered a Gramophone Award and a Grammy Award.

SURPRISE APPOINTMENT

Still, even Rattle had assumed that another candidate would succeed retiring music director Claudio Abbado. Much to everyone's surprise, the orchestra chose Rattle and signed him to an initial 10-year tenure. The relationship was heralded with a magnificent recording of Schoenberg's gargantuan music drama *Gurrelieder*, which EMI released in June and consummated with a series of season-opening concerts Sept. 7-9.

Because Rattle's appointment was depicted as a union of innovation and tradition, the program for the opening weekend fittingly featured *Asyla* by Thomas Adès, an innovative young British composer Rattle championed in Birmingham, and Mahler's *Symphony No. 5*. EMI is commemorating the pairing with a disc of the Mahler symphony recorded during those concerts, which it is rush-releasing. The disc has just been issued in Europe; British newspaper *The Guardian* has written of it, "There are many outstanding recordings of the Mahler *Fifth*, but this is one of the finest." It will hit shops Nov. 5 in the U.S.

Attempting to explain the orchestra's seemingly unprecedented choice, Rattle describes his new ensemble in a way that might surprise the casual observer. "I took the whole orchestra out to dinner at a wonderful old Austrian café in Berlin after their American tour last November," he says, "and the young people in the orchestra said, 'What a wonderful place—we've never been here. How did you know about it?' I told them that their E-flat clarinet player had brought me here 25 years ago, and there was this slightly amused embarrassment: 'Oh, none of us were even born then!' "

Rattle laughs as he recalls the incident. For him, it proves that the orchestra is a young ensemble in transition, observing, "The average age of the members is in the early 30s." He also points out its increasingly global makeup: "You have three concertmasters: one Israeli, one Japanese, and one Polish. And that is repeated throughout the orchestra."

To the rest of the world, the Berlin Philharmonic may still seem to be the grand old patrician organization that such legendary figures as Wilhelm Furtwängler and especially Herbert von Karajan forged into an ensemble long considered to be the world's finest.

RATTLE

But to Rattle, the orchestra's changing demographic presented an unparalleled opportunity to continue forging into the future.

"I had assumed that I was coming into a much more traditional orchestra than I was," he explains. "But with all of their fantastic history and tradition, they came to me saying that they wanted to be a 21st-century orchestra. Though probably none of us actually knew what that was at the time, they believed that maybe together we could find it. In some ways, I've found that part of my job is to remind them, also, of the Furtwängler-Karajan legacy—what's very important is to integrate this extraordinary tradition, particular idea of sound, and special way of turning a phrase with all these brilliant, young, flexible, curious musicians."

During his first season, Rattle has continued to present repertoire that is far from the core of the middle-European tradition. His third week on the job brought the challenging and controversial, jazz-inflected *Blood on the Floor* by another young British composer, Mark-Anthony Turnage, while the fourth paired Messiaen's *Trois Petites Liturgies de la Présence Divine* with Ravel's charming one-act opera, *L'enfant et les Sortilèges*, the latter a well-established work that Rattle believes the orchestra hadn't previously played.

Those innovations have been met with enthusiasm bordering on hysteria. Paul Moor, the invaluable Berlin correspondent for musicalamerica.com, has reported teeming crowds greeting each concert, including an increasing number of younger patrons. But Rattle's ascension has not been incident-free: On Oct. 8, his chosen attendant, Franz Ohnesorg, abruptly resigned "for personal reasons," according to an official philharmonic statement. (Ohnesorg will continue to serve as an adviser through August 2006.)

More than simply overhauling its repertoire, Rattle hopes to effect still more significant change. "One of the things we've realized is that the orchestra can no longer be this great diva on the side of the city, waiting for people to come to it," he says. "It's now right at the heart of this extraordinary mixture of a modern city and the Wild West that is Berlin. A lot of our work now is to evangelize and spread the word in the broadest sense."

Already, an ambitious new educational program called Zukunft@BPhil is reaching out to young Berliners of all social and ethnic backgrounds, engaging them in multimedia collaborations in conjunction with the orchestra's programs.

PLENTY OF PROJECTS IN STORE

Naturally, Rattle and EMI have ambitious recording plans in Berlin. "Not just for EMI or even for Simon Rattle but for classical music in general, this is a wonderful appointment," EMI Classics worldwide chairman Richard Lyttleton says. "Simon is starting with almost everything on his side: He's young, dynamic, passionate, and committed, and he's a fantastically talented orchestra builder. It will serve to revitalize an industry that is desperately in need of a superstar."

First, however, there is a wealth of previously scheduled projects on the agenda. In March 2003, the label will issue a complete set of the nine Beethoven symphonies recorded with the Vienna Philharmonic, honoring an agreement Rattle made with that orchestra before he signed with Berlin. He has just recorded Szymanowski's ballet *Harnasie* with the City of Birmingham Symphony and will return to that orchestra in 2004 to complete his Mahler cycle with the gargantuan *Symphony No. 8*. In Berlin, Rattle's recording schedule includes orchestral excerpts from Wagner's *Ring* cycle and Messiaen's final masterpiece, *Eclairs sur l'Au-Delà*.

Rattle realizes the recording industry is in a state of flux. "All of us have to be aware of how fast the world is changing. What's important is availability. I do see so much more being done with live access in the future, streaming music directly into people's homes. Some things will be lost with that, and some will be gained —I'm happy to still be in a time when occasionally you can issue something that is really considered, as opposed to just the live event. As a musical dentist, it really helps if there's still the possibility of some flossing afterwards."

The Ultimate Music Retail Guide

The essential tool for those who service or sell products to the record retailing community. Everything you need to know with over 7,000 updated listings of independent and chain record stores, chain headquarters, online retailers and audiobook retailers.

Jam-packed with listings:
- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization
- chain headquarter and staff listing ■ store listings by state

☐ YES! **Please send me Billboard's *Record Retailing Directory 2002 edition.***
I am enclosing $209 per copy plus $7 shipping and handling ($15 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

# of copies _____. Check enclosed for $_____.
Charge $_____ to my: ☐ American Express ☐ MasterCard ☐ Visa
Card # _____ Exp. Date _____
Signature (required) _____
Cardholder (please print) _____
Name _____ Company _____
Address _____
City, State, Zip _____ E-mail _____
Phone _____ Fax _____

ORDER ONLINE: www.orderbillboard.com BDRD3170
or call 1.800.344.7119 • International: 732.363.4156 • Fax: 732.363.0338
By Mail: Send payment plus $7 shipping ($15 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.
Now available on diskette or mailing labels, for info. email jjamin@billboard.com

'Simply Deep': New Destiny's Offspring

Enjoying Success With Nelly Collaboration, Rowland Eyes Columbia Solo Bow

BY RASHAUN HALL

As one-third of Destiny's Child, Kelly Rowland has always been able to fall back on group mates Michelle Williams and Beyoncé Knowles for support. But when she recorded her solo debut, *Simply Deep*, out Tuesday (22) on Columbia, things were a bit different.

"I was terrified," Rowland admits. "I remember calling the girls and telling them that I missed them. Usually, when we're in the studio, if I can't get a part, then I can tell Michelle and Beyoncé to take it. This time I had to depend on myself."

SOLO SOUND

Despite her initial fears, Rowland's newfound independence offered her an opportunity to branch out and try new things. "I got a chance to do a bit of writing and come up with some of the vocal arrangements," she says. "It was quite an experience. I remember feeling so proud that I was able to do this by myself."

On *Simply Deep*, the Houston native also stepped away from the act's R&B/pop fare, choosing instead to craft her own brand of rock and R&B. Rowland credits the concept of the 14-track set to her manager (and Beyoncé's father), Mathew Knowles of Houston-based Music World Entertainment.

"He's always known how much I love rock music and alternative music," she says. "He brought the idea to me, and I was so excited because I never thought that I could do something like that. I had a certain sound that I wanted in my head, and it's amazing that I got exactly what I was looking for."

Rowland unveiled her new sound via the album's lead single, "Stole," which touches on the topic of school violence. The single is currently No. 62 on The Billboard Hot 100 and No. 56 on the Hot R&B/Hip-Hop Singles & Tracks chart.

ROWLAND

Columbia fully supports Rowland's choice of "Stole" as her solo introduction: "We felt like the single distinctively represented Kelly's voice," Columbia president Will Botwin says. "When we heard ["Stole"], we felt like it was establishing her own point of view."

As the song climbs the charts it also doesn't hurt Rowland's cause that she's coming off a seven-week run atop The Billboard Hot 100 as part of "Dilemma," a collaboration with Nelly. The single, which originally appeared on the rapper's *Nellyville set*, is also on *Simply Deep*.

"When I did 'Dilemma' everyone was calling it 'the monster,' but I didn't know it was going to be that successful," Rowland says. "It put me out there solo. Why not put it on my album? It's an incredible song."

With two singles already charting prior to the album's release, Columbia has high hopes for *Simply Deep*.

"Expectations are high," Botwin says. "Everything has been overwhelmingly positive. The timing of the project was moved up after 'Dilemma' leaked to radio this summer. It was a runaway train at radio. The heat surrounding that and the attention paid to Kelly as a prominent participant in the track motivated her to get her album done quicker than she had planned."

To that end, Columbia has decided to build off the success of the current singles in marketing *Simply Deep*. "We have the urban audience already in tune with her, which is what we try to do with a lot of our urban artists in order to lay a foundation," Columbia director of marketing Quincy Jackson says. "Building off of that, of course, we also want to keep the Destiny's Child fans in line with the more uptempo songs."

IMPORTANT NEXT STEP

Despite Rowland's built-in fan base as a member of Destiny's Child, Columbia knows that nothing can be taken for granted with this set.

"We're concerned about every album," Botwin says. "Every album, every single becomes a new challenge for us, as there's not a lot of necessary loyalty these days. It's important for her to evolve as an artist. We're happy with the direction she's taken. This was the right way to go by moving off from Destiny's Child and establishing her own voice while remaining still a member of the group."

Rowland—who is slated to promote the album on BET's *Access Granted*, *Saturday Night Live*, *Showtime at the Apollo*, and *Soul Train*—is also building a film career. She is currently in Vancouver shooting the horror film *Freddy vs. Jason* with Robert Englund.

"It's been quite a whirlwind," she says. "I knew it was a lot of work from watching my sister, Beyoncé, do it. I love acting. I love anything that's a challenge. It's just like the album, which was challenging because I did it by myself. I was doing some different things, musically and vocally. It's all been a challenge but it's something I enjoy."

VP RECORDS IMPORT AND EXPORT

10 YEAR ANNIVERSARY EDITION

THE LARGEST DISTRIBUTOR OF REGGAE MUSIC

(LP/CD/CT) VP1679

REGGAE GO 2002

ALSO CARRYING THE HOTTEST 12" SINGLES
CALL TOLL FREE TO PLACE ORDERS
1.800.441.4041 / FAX:718.658.3573

IN STORES NOW!!

TO OUR READERS

The Beat will return next week.

Badly Drawn Boy Scales Back Sound On 'Fish'

BY ANTHONY LA SALA

When Damon Gough, aka Badly Drawn Boy, began recording *Have You Fed the Fish Today?*—the follow-up to his 2000 Mercury Prize-winning debut, *The Hour of the Bewilderbeast*—visions of grandeur began to take over. Of course, normal daydreams might have included a swarm of hit singles, a shelf full of shiny, new music awards, and a chart-topping album. But Gough had more majestic images dancing through his head.

"When I was in the studio, I was joking around and imagining a huge crowd at the Staples Center [in Los Angeles] singing the chorus to the title song," says Gough, who named the album after the first question usually asked in his home each morning. "I quite liked the idea of them punching their fists in the air in that U2 concert style while singing the words 'have you fed the fish today?' That would be special."

BADLY DRAWN BOY

Strange as it might be, Gough just might get his wish. The new ArtistDirect/BMG set, due Nov. 5, comes on the heels of the May release of his critically acclaimed score to the film *About a Boy*. The artist, who not too long ago was shipping out three-song EPs to local record shops in England, suddenly found his music floating across movie screens filled with *About a Boy* stars Hugh Grant and Rachel Weisz. Combined with the heavily coveted Mercury Prize, the moniker Badly Drawn Boy went from the lips of obscure fans in England to those of lonely housewives on Hugh Grant fansites across the globe. Quite a leap.

"I think I was expecting more of a backlash for doing it," Gough says. "But that was part of the reason I enjoyed the soundtrack. It was slightly out of character, and [it was] a bit of a challenge walking the line between being underground artist and the association that comes with having your music in a big film."

'FISH' REFLECTS FAME

The questions, quirks, and changes that accompany a sudden growth in fame and increasing time spent away from home became major themes on *Have You Fed the Fish?* The new album still features the eclectic, homespun, folky feel of Gough's earlier recordings, but *Have You Fed the Fish?*, which was produced by *About a Boy* collaborator Tom Rothrock (Beck, Elliott Smith), found Gough scaling back from the more polished, slick sounds found on the soundtrack.

"After the soundtrack, I wanted to somewhat get back to my original roots and the sound of the early EPs—just me in the bedroom with my four-track," says Gough, who is managed by Jazz Summers and Tim Parry at Big Life Management in London and booked through Marty Diamond at Little Big Man in New York. "I didn't want to lose the intricacies of that early sound while still having the record somewhat hi-fi, and Tom was great in helping with that. When some people saw that I was working with Tom, they assumed he was going to make me sound like Beck or Elliott Smith. That kind of upset me and frustrated me. I've never wanted to be Beck or anyone else, and Tom understood that. I love the ideas he brings to the studio."

NEW GROUND

The first single, "You Were Right," was shipped to college radio, triple-A, and NPR in late September. With Gough's increased popularity after *About a Boy*, ArtistDirect is looking to break new ground with *Have You Fed the Fish?*

"The primary audience can be a lot deeper for his stuff than in the past, which is why we are aggressively pushing this album," ArtistDirect executive VP of sales and marketing Jim Swindel says. "It has been a fairly broad age demographic, but the main audience has been hardcore music fans with an intellectual bent, and I think it can go a lot further than that."

A fall tour in Europe and the U.S., a video for "You Were Right"—directed by Grant G. (Blur, Radiohead)—and a free streaming audio of the new album before the release date at the ArtistDirect mini-site (bdbcd.com) are some of the marketing tools being utilized. There will also be a limited-edition bonus CD, *Live at Glastonbury: The Official Bootleg*, included with the purchase of the album at a select group of U.S. retailers.

International Diva Pausini Makes English-Language Debut On Atlantic

BY CHARLES KAREL BOULEY

Atlantic artist Laura Pausini is making the rounds like any new artist. She's visiting radio stations, sitting for interviews, and playing industry showcases, among other duties. But there's one difference between Pausini and other hopefuls working the industry marketing machine. She's been doing it for 10 years—just not in the U.S.

In Europe, Pausini is a bona fide diva, having racked up sales of more than 22 million, according to her label. Now, she's starting over in the U.S. with her first English-language set, *From the Inside* (due Nov. 5).

PAUSINI

"We're breaking essentially a new artist," Atlantic co-president Ron Sha-piro says. "But she knows what she's doing in every arena—from press to studio, radio to retail. It's stressful to someone that's never done it, but she has done it in countless countries in three different languages to great success.

"What do you want when breaking a new act?" he continues. "A great voice? We've got that. Great songs? We've got that. Loads of charisma? We've got that. We've got it all."

PAUSINI'S ROOTS

Pausini is one of the few artists to have successful records in Italian, Spanish, and Portuguese. She was born and raised in Italy, and she launched her career by winning the Italian Song Festival in San Remo. Soon she was a platinum-selling artist in her home country.

Then came an offer to sing in Spanish. "It's difficult for an Italian artist to perform in a foreign language," Pausini says. "When I received a proposal to do it in Spanish, it was something that made me apprehensive. I'm a perfectionist. I wanted to sound correct."

She obviously got it right. She soon became so successful in the Latin community that she was nominated in 2001 for several Latin Grammy Awards.

With the Latin market under her belt, her next stop was Brazil, where Pausini became one of the first Italian artists to have success singing in Portuguese. But now it's America she wants to conquer.

"When I started singing in Spanish, I didn't expect anything to come from it," she says. "I'm proud of every song I wrote and sang. Now I feel ready to try in this very important country."

Her linguistic versatility is impressive. On *From the Inside*, her accent is virtually invisible. Each of the album's producers—John Shanks (Michelle Branch, Stevie Nicks), K.C. Porter (Santana, Ricky Martin) Guy Roche (Cher, Celine Dion), Evan Rogers and Carl Sturken ('N Sync), Patrick Leonard (Jewel, Madonna), and Jimmy Bralower (Cyndi Lauper)—has showcased Pausini's exceptional interpretations through material as diverse as her languages. There are midtempo cuts like the single "Surrender," powerful ballads like "If That's Love" and "It's Not Goodbye," such rock-inflected tunes as "Love Comes From the Inside," and the dance effort "I Do to Be." Choosing such material was the hardest part.

"I knew a song was right when I felt like it was written by me," Pausini says. "I wanted words and music that work together in the way that I used to write with my musicians, and have something new, some new vibe, some new sounds, without creating too much of a change. Ron Shapiro and [Atlantic co-president] Craig Kallman helped me from the beginning to find this material."

Kallman says the goal was to craft a "world-class album that felt like it was coming from Laura. It was a challenge to find things lyrically that struck a nerve and came from her heart. What's so magical about this record is her interpretation. She's not as stylized or overwrought as some of the straight 'diva' singers; there's something expressive and emotional that serves the songs, and she's done that in three languages.

"We wanted to create something moving, compelling, and sincere and finding those songs in the current climate is a more difficult task than it has been in years past," Kallman adds. "The current climate—what is dominating records at top 40—is not one of emotive ballads. Things are mid- and uptempo, and what's being circulated is not an abundance of songs written for singers."

MARKETING A NEW DIVA

Atlantic will be using this record to build on an extensive Latin fanbase already in America.

"We're starting with a Univision campaign in Spanish and going out to the existing fanbase in this country, which is largely Hispanic," Shapiro says. "Our tip sheet advertising in America has a headline of 'the next greatest export from Italy.' There has never been an Italian female singer who has been successful in straight-down-the-line pop music, so her being Italian and speaking three languages drastically differentiates her."

How does Pausini feel about being a new artist all over again?

"It's a very difficult choice to do this," she reflects. "When you already have a lot of things going on, it's difficult to think that you have to start again, from the beginning. It feels all new in terms of promotion and meeting people.

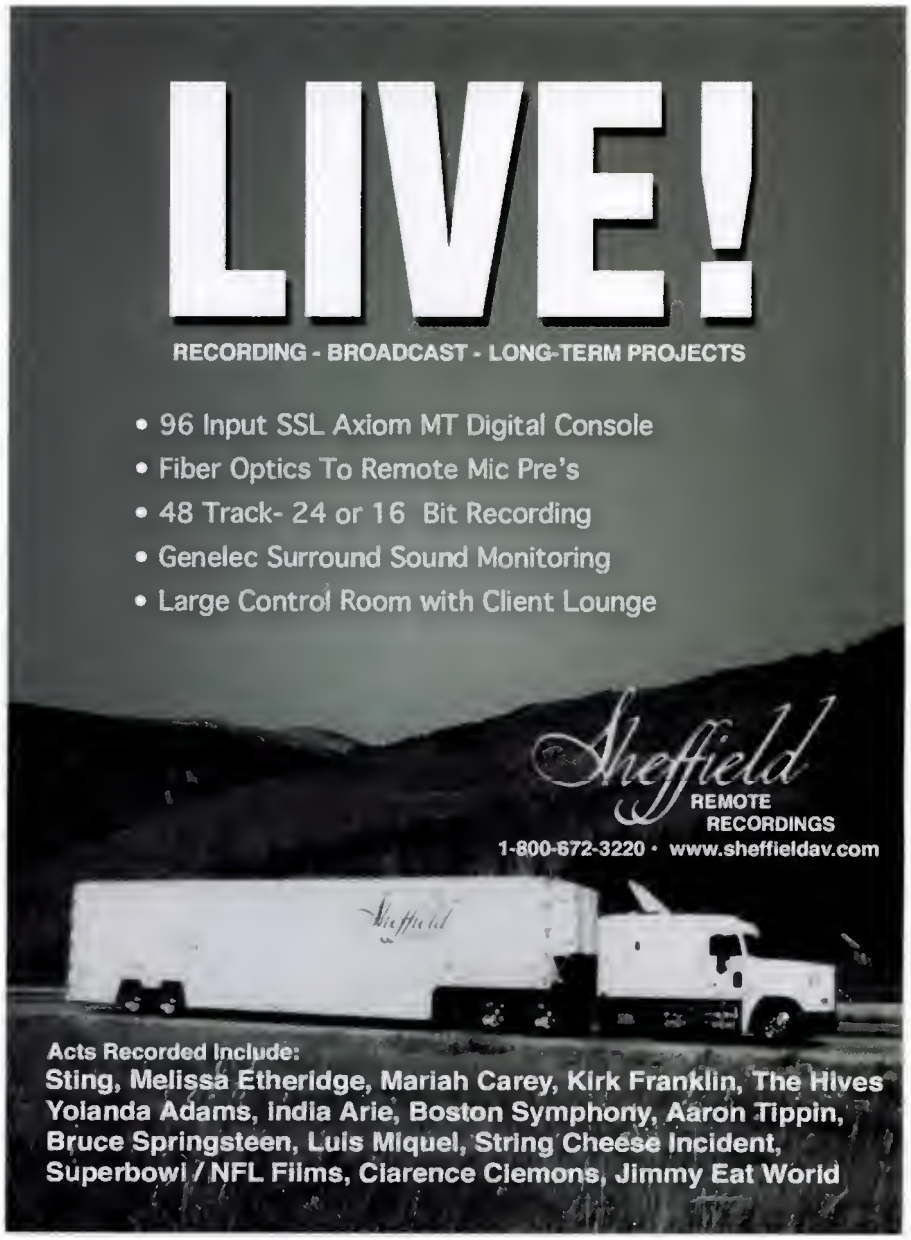
"I grew up and was raised through all my travels throughout the world, all the different sounds and rhythms," she continues. "Being in front of people who have to judge me because they don't know who I am doesn't bother me at all. That may sound strange, but I always meet new people, people I don't know. I'm only 28, not 78, so why not take chances? I've been on the road my entire adult life. I've never had a real job! How incredible."

There is no doubt Pausini is a professional, and a charmer, both on record and off. It is that charisma and musical talent on which Atlantic is banking.

"We finished making the record right smack in the fourth quarter with a huge platinum release schedule from all the labels, one of the most extensive from major artists in some time," Kallman notes. "But we're not shying away. We're setting it up more carefully and making awareness so she doesn't get lost in all the major melee. It is not our intention—because we're not insane—to push too hard before December/January, because everyone's enamored right now with the big America divas. We'll build this one steadily."

"If That's Love" has already been chosen as the second single from the album. An issue date has not been set, since Shapiro says the label will be "working 'Surrender' for some time. We're in it for the long haul with Laura."

Pausini is managed in the U.S. by Michael Jensen for Jensen Communications in Los Angeles.



Kroeger Imprint Bows With Theory Of A Deadman

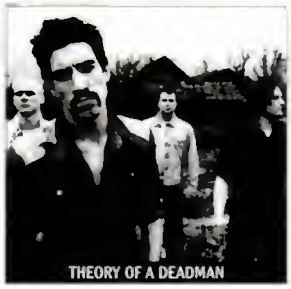
BY CHARLES DAUGHERTY

After their high-profile association with Nickelback frontman Chad Kroeger and his "Hero" single from the *Spider-Man* soundtrack, Tyler Connolly and his bandmates in Theory of a Deadman have high hopes for their eponymous debut—the first release on Kroeger and Jonathan Simkin's Roadrunner-distributed imprint, 604 Records.

Kroeger was first introduced to Connolly in 1999 at a party in their native Vancouver. Kroeger, also known for discovering Default, is given a great amount of credit by both Connolly and Roadrunner president Jonas Nachsin for mentoring the young band's music and overall creative direction.

"Chad's really into radio," Connolly notes. "He's great at making songs fit into a radio format. At the time that he started working with us, we were more focused on jamming and making music that we liked. Chad got involved in the songwriting process and worked with us. We had a lot of songs that we re-approached in the studio to make them more radio-friendly. It's important for us to write music that has mass appeal, rather than speaking just to us."

He continues, "There are people out there that like to say that we're selling out, but I'd rather have thousands of fans than play to a bunch of empty clubs. Don't get me wrong. We love what we write. We don't ever fake a note."


THEORY OF A DEADMAN

Nachsin agrees. "Theory of a Deadman has surely benefited from the production efforts of Chad Kroeger and Joey Moi. Theory of a Deadman is a band that can appeal to radio and MTV—and sell a lot of records that way. There's an undeniable strength to their album. It is full of memorable, well-produced songs with a lot of heart. Radio appears to agree."

Theory of a Deadman's "Invisible Man" was included on the *Spider-Man* soundtrack and served as the B-side to the "Hero" single. Connolly contributed guitar to both the single and the video.

Since streeting Sept. 17, the album has benefited from the interest garnered by the single "Nothing Could Come Between Us," which has won widespread airplay on mainstream and modern-rock radio stations. The video for the song, directed by Glen Bennett, is showing on all video stations.

Theory of a Deadman is currently touring with Nickelback and will be heading out in late October for a series of dates with Saliva.

"Reception on the road has been unbelievable," Connolly notes. "We have the same sort of sound as Nickelback, so we are appealing to the same fans."

When asked how Theory of a Deadman is different from Nickelback, Connolly says, "Our music is more diverse and dynamic. We also have a heavier sound."

Theory of a Deadman is managed by Phin Daly and Bill McGathy at In De Goot Entertainment in Los Angeles. The band is booked by Ken Fermaglich at the Agency Group in New York. The act's songs are published by Universal Music, ASCAP.

Sound Tracks™

by Carla Hay

'60S POP REVISITED: The NBC drama *American Dreams* may be set in the early 1960s, but the show has a unique contemporary twist: Several current hit artists are appearing on the show as '60s pop stars and performing reworked hits of the past.

So far, **Michelle Branch** has appeared on the show as **Lesley Gore** singing "You Don't Own Me." **Nick Carter** of **Backstreet Boys** portrayed **Jay Black** of **Jay & the Americans**, with Carter doing versions of the Jay & the Americans hits "Come a Little Bit Closer" and "She Cried." In an episode premiering Nov. 10, **Usher** will be on the show as **Marvin Gaye** singing "Can I Get a Witness?" Sources say that **Vanessa Carlton** and **Aimee Mann** will also make guest appearances as '60s singers in upcoming episodes. At press time, Carlton's and Mann's roles have not been decided.

PELFREY

Since its premiere Sept. 29, *American Dreams* has been No. 1 in its time slot on Sundays, when it airs from 8 p.m. to 9 p.m. ET. According to Nielsen Media Research, the show is drawing an average of 13 million U.S. viewers per week.

The show is a family drama that centers on a teenage girl whose dream is to dance on *American Bandstand*. Longtime *American Bandstand* host **Dick Clark** is one of the executive producers of *American Dreams*, which features archive footage of *American Bandstand* (Music & Showbiz, *Billboard*, Sept. 7).

One of the people responsible for the music on *American Dreams* is the show's composer, **Danny Pelfrey**, who also produces and arranges the music on the show. Pelfrey works directly with the show's guest-appearance artists to rerecord the '60s pop songs.

"I think it's a brilliant marketing idea," Pelfrey says of the combination of contemporary artists with nostalgic hits. "It crosses generations. A lot of today's young people weren't even born in the '60s, so it's a great idea to get them interested in the music of the era by having current stars on the show redoing the songs. A lot of young people have never heard these songs before, so it's like a music-history lesson to them."

The Emmy Award-nominated Pelfrey credits *American Dreams* executive producer/writer **Jonathan Prince** for being the brainchild behind the old-meets-new pop singer concept on the show and music supervisor **Greg Sill** for being the catalyst in getting clearance for the hit songs used on *American Dreams*.

"Because this show celebrates music so much, all these artists want to be on the show," Pelfrey says. "We look at who would be right for the show and how they would portray a '60s singer. We have certain artists in mind first. Writing the role for them might come later."

Pelfrey says the artists he works with to redo the '60s hits are "very excited to be doing it. We go through the nuances and discuss what they can bring to the songs. I've been very impressed with how committed they are to excellence and reverence for the songs."

As for his role in composing the music on *American Dreams*, Pelfrey says: "I like to get [rough cuts] of the episodes as early as I can before I write the music for each episode. The show is tasteful in the way it uses music. What I've kept in mind is to make the show's music sound authentic to the era, yet still have a timeless appeal."

'STARS & GUITARS' ALBUM: This year's all-star tribute event to **Willie Nelson** is being immortalized on CD, with the release of *Willie Nelson & Friends: Stars & Guitars*, due Nov. 5 on Lost Highway Records. The star-studded concert, which took place in Nashville, was televised in May on the USA Network (*Billboard*, May 11). In addition to Nelson, artists who performed at the concert were **Vince Gill**, **Jon Bon Jovi** and **Richie Sambora**, **Brian McKnight**, **Ryan Adams**, **Rob Thomas** of **Matchbox Twenty**, **Keith Richards**, **Hank Williams III**, **Toby Keith**, **Aaron Neville**, **Ray Price**, **Lee Ann Womack**, **Patty Griffin**, **Norah Jones**, **John Hiatt**, and **Sheryl Crow**.

Lost Highway VP of marketing **Derek Simon** says of the concert: "What happened that night was too spectacular to not document on CD. TV is going to be a tremendous driver in creating awareness for this album."

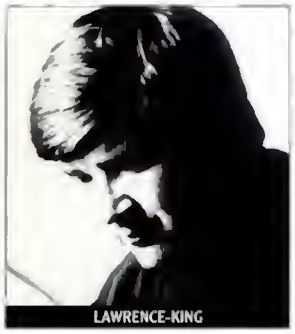
The concert will be repeated this year on the USA Network and CMT and next year on Bravo. There will also be TV and print advertising for the album. Getting clearances for VHS and DVD-Video versions of the concert has been difficult, Simon says, but "for now, people can enjoy the CD as a great souvenir of the show."

The Classical Score™

by Steve Smith

DAY OF THE DEAD: Conch shells, Venezuelan guitars, and African chant aren't normally the first things that come to mind when considering sacred music of the early Baroque period. But on *Missa Mexicana*, the dazzling Harmonia Mundi label debut of harpist **Andrew Lawrence-King's Harp Consort**, those elements and others play an intrinsic role in illuminating the various threads that were woven together to create the sacred music of 17th-century Mexico.

Issued Oct. 8—in plenty of time for the Mexican holiday Los Dias de los Muertos, Nov. 1-2—*Missa Mexicana* combines a complete mass setting by **Juan Gutiérrez de Padilla**, the Spanish-born maestro de capella of



LAWRENCE-KING

Mexico's Puebla Cathedral, with the contemporary *villancicos* (religious songs set to popular dance rhythms) and secular dances that Padilla had absorbed and used in his compositions. Aside from providing a wealth of fascinating, little-known music, the disc serves as a potent reminder of how rich, highly developed, and culturally sophisticated 17th-century Mexican culture actually was, according to Lawrence-King, who first developed the concept for *Missa Mexicana* when he was researching the Harp Consort's first project, Luz y norte, in the early '90s.

"I realized that many of the 'Spanish' dances in that 17th-century collection came from the colonies in Central and South America," Lawrence-King explains. "Baroque Mexico was a cultural melting pot: There were the Spanish and Portuguese—as well as some Italians and Germans—and the indigenous Central Americans, with their various languages, musical and dance styles, and cultural traditions. But there were also West Coast Africans, initially brought as slaves, who had learned Spanish and Latin and brought their own distinctive dances, music, and dialects with them."

The final catalyst was Lawrence-King's introduction to Padilla's Missa Ego flos campi, a mass setting from Puebla Cathedral, a grand old church situated between Mexico City and Veracruz. Puebla was among the most advanced and prolific centers of musical activity in the New World, largely under the guidance of Padilla, a gifted composer/singer/instrumentalist. "Padilla's mass combined the lively rhythms of the villancicos and dances with the European heritage of Renaissance polyphony," Lawrence-King says, "linking these modern styles to earlier traditions and blending the best of Spanish and New World cultures."

Lawrence-King used Padilla's mass as the centerpiece of the project. However, instead of performing it uninterrupted, as modern listeners and recording consumers have come to expect, he interspersed villancicos and the popular dances that inspired them among the movements of the mass. "The music was written to be heard over a period of time, usually with other music in between," Lawrence-King explains. "I chose to space out the movements of the mass with the villancicos that would also have been heard in the cathedral. The dances would definitely not have been played, let alone danced, in the church. But I linked each villancico to its original dance to try to enter into the minds of 17th-century Mexican listeners: While they heard the religious texts of the villancicos, they would have been irresistibly reminded of the popular and sensual origins of the dances."

Given the years of painstaking research and experimentation in dialect, performance practice, and instrumentation involved, it's a tribute to the improvisatory zeal of Lawrence-King and his consort that at no time does *Missa Mexicana* sound didactic. Instead, the disc captures a joyous onrush of bright, swirling colors, visceral timbres, and unmistakable pleasure that have already proved infectious to concert audiences around the world. (American listeners can hear the group perform the music live Sunday (20) on the public-radio program *St. Paul Sunday*.)

Still, the sacred portion of the project is treated with due solemnity. "When we brought *Missa Mexicana* to the cathedral in Carpi, Italy, the bishop was initially worried that this music would be too secular to be suitable for performance in the cathedral itself," Lawrence-King says. "But he was won over by the way in which the composers dedicated this sensual music to serve the religious texts—and, if I might say so, by the way in which the Harp Consort gave these texts the heartfelt sincerity and deep seriousness they deserve, before romping through the dances with equally appropriate irreverence."

However Unlikely, Kottke & Gordon Prove A Strong Pairing On 'Clone'

BY JIM BESSMAN

Long a revered solo artist, Leo Kottke surprisingly found his collaboration with Mike Gordon on their joint Private Music release, *Clone*, to be the "easiest record I ever made," largely because the Phish bassist had much in common with the idiosyncratic, highly literate acoustic guitar virtuoso.

"I saw him at a club in Burlington, Vermont, and he brought me the *Mike's Corner* [compilation of stories he wrote for the Phish newsletter]," Kottke says. "It had a

KOTTKE

lot of neologisms—made-up words—and 'eleemosynary,' which I knew from reading *The French Lieutenant's Woman* by John Fowles. I thought I was the only other human being on earth who knew the word, which describes someone who supports charitable causes; it meant we had something in common. It may be only one word, but that's sometimes all I can hope for [because] I'm a fairly isolated character."

That both he and Gordon could "retain that word in utterly useless retention was a good indicator" of a fruitful pairing, adds Kottke, who performed in tandem with Gordon at the Oct. 2 Jammys in New York, prior to embarking on a 12-city tour together in November.

"I had a gut feeling we'd work well in the studio," Gordon notes, "though I never imagined it onstage, because he's so complete-sounding."

Clone, out Tuesday (22), is an "even split" in terms of the songwriting and lead vocal parts, says Kottke, who notes that Gordon also plays the skull flute and electric guitar on the album's lone cover, the Merle Haggard classic "I Am a Lonesome Fugitive."

RCA Victor Group senior VP of worldwide marketing Jeb Hart looks to market *Clone* both to Phish fans, via the Internet and jam-band festivals, and Kottke followers, through more traditional advertising.

"It's a marketing dream," Hart says, "because the Phish guys have totally embraced it and opened up their Web sites—which brings great grassroots marketing."

2002 Billboard LATIN MUSIC 6-PACK #6

Billboard's sixth installment of Latin Music 6-Pack focuses on Latin radio in the U.S. We go behind the scenes to reveal the research involved in Latin radio and talk to programmers and research firms about the art and science of playing music and pleasing advertisers. Plus, we report on the most recent Arbitron ratings, highlight which genres are hot, and as always provide an update of the most important news in the Latin music community.

ISSUE DATE: December 14

AD CLOSE: November 15

BONUS

Buy a full page ad and get your track included on our LATIN MUSIC 6-PACK #6 CD!

Distributed to the 300 leading Latin radio programmers and retailers!

Marcia Olivet 305.851.7578 • marciaolivet@yahoo.com
Daisy Ducret 323.782-6750 • dducret77@hotmail.com
Christine Chinetti 44-207-420-6067 • cchinetti@eu.billboard.com
Gene Smith 646.654.4616 • gsmith@billboard.com

Yoga Centers Become Live Venues

Chant Artists Find New Outlets For CD Sales And Performances

BY RAY WADDELL

NASHVILLE—In a classic example of niche marketing toward a target audience, "yoga-centric" acts are taking their music to such nontraditional but logical venues as yoga centers and yoga retreats and conferences.

Kirtan chant artists like Baga Van Daas, Krishna Das, and Dave Stringer have long made their recorded music available at yoga centers. Increasingly, the trend includes live performances as well.

"It works as a lifestyle event because yoga centers play a lot of that type of music anyway," says Jesse Lombardi, GM of Laxmi Recordings and former head of the Yoga Marketing Co. "Yoga conferences and conventions are another main draw for these artists. This is an organic thing that's blossomed over the past few years, and it's absolutely growing."

BUILDING A COTTAGE INDUSTRY

Tom Frouge, GM of Triloka Records—the label for acts like Das and Daas—adds, "We have built a bit of a cottage industry on yoga centers. It's a very targeted, attentive audience, very interested in new music."

Kirsten Cluthe has found her own niche, booking such artists as Stringer, Rasa, and Lumin via her Reflective Glow Agency in Princeton, N.J. She not only books acts into yoga centers and retreats but also art galleries, churches, bookstores, and holistic health food stores, like the Bodhi Tree in Los Angeles. She terms them "experimental music spaces," and the trend is growing.

"I find these places through a lot of market research, publications, and the Internet," Cluthe says. "You go into a market, find out what spaces are available, who is presenting, and what. It is a huge circuit and not completely developed yet."

Cluthe adds that the community itself is helping the circuit develop. "You find a yoga studio or a bookstore, and then they reach out, and then people are offering you their space for a performance."

Carlos Menjivar, who books the talent for well-known yoga studio Jivamukti in New York, says the studio works as a venue, with capacity for as many as 500-600 people. "It's almost like a concert hall, with a stage and a sound system. We don't have chairs, but sometimes we use blankets for seating arrangements."

Yoga centers can be fulfilling venues for artists. "From the perspective of a musician, these places are beautiful to play because the audience is really focused and incredibly respectful, and when things are set up right, the atmosphere is conducive to great playing," Stringer says. "The downside is these places generally don't have sound systems, so as a performer we have to haul around and set up [production], which adds a few more hours to our setup."

Stringer also points out that as venues, yoga centers can lack consistency. "They can be great acoustically, with wooden floors, often in historic buildings. Or they can be a complete nightmare, not designed acoustically for music. I have gone around the circuit enough to identify the rooms that sound great and have what I need—like enough power, the ability to load-in, and appropriate lighting without columns that obstruct [the] view."

Sometimes the concerts are free, but Menjivar says they typically charge. "If an artist like DJ Chev I. Savvah comes in from California, he needs to be paid," he says, certainly not sounding like a typical talent booker when he says Jivamukti has a different objective in mind than simply turning a profit.

"The main thing for us is not to bring in an artist to make a buck," Menjivar says. "Our major concern is to make sure the artist is trying to achieve a different state of consciousness and elevate people via their music. In that way, we provide a service to the community and uplift the consciousness of the people. We want to promote peace and inner dialogue within oneself."

STRINGER

Of course, making money on the 12 to 15 concerts a year at Jivamukti isn't necessarily a bad thing, if each project stays within other stated goals. "Our main goal is to promote these artists and their music," Menjivar says. "But if we make money, that's good. At this point, we're doing OK; we're about to break even."

Menjivar stresses that yoga classes remain the "bread and butter" of Jivamukti and concerts ancillary to the main attraction. "These music events are the icing on the cake for the artists and our students."

Frouge says Das is on the road "more than not" and has evolved toward playing more yoga retreats. "He probably splits 50-50 between yoga centers and yoga retreats. These retreats or conferences can be anywhere from three days to a week long."

Stringer built much of his yoga-center circuit by playing the retreats or conferences. "The conferences tend to be regional, with people from a large area, and when I play I get invitations to play individual studios," he says. "Increasingly, we're getting yoga studios to cooperate in co-promoting shows at larger venues to bring the entire community together. We'll get two or three yoga centers to come in together and bear the promotional and financial responsibility and hold the [concert] at a neutral venue."

A look at Stringer's fall itinerary shows stops at Peachtree Yoga in Atlanta; Dragonfly Yoga in Destin, Fla.; Yoga East in Louisville, Ky.; Wild Lotus Yoga in New Orleans; and Center for Yoga in Detroit, mingled with stops at the Barking Legs Theater in Chattanooga, Tenn., and Musiquarium Banner Hall in Jackson, Miss.

Peachtree Yoga owner Graham Fowler says Stringer's fall visit was his third to the facility. Fowler has also brought in another, similar artist, Prem Joshua. "The No. 1 objective for bringing in musical artists is to have fun and get people from the yoga community together in a different way from just the yoga mat," Fowler explains. "The atmosphere and camaraderie are great."

INTIMATE INTERACTION

Stringer notes that the center can be an avid promoter of an artist. "One of the benefits of playing these places is the crowds are intensely loyal, and we tend to build a grassroots following this way. Promotion tends to happen on a very personal basis. If my CD is playing on a local—usually NPR—station, and there is an article in the local alternative weekly, that helps, but people more often hear my music in their yoga club, played by their yoga teacher."

Stringer says most yoga centers sell music. "They generally have a little boutique with 50 or 60 titles, and [playing the studio] means my CDs will get significantly more display and play. I'm happy to be in Barnes & Noble and Borders, but they have thousands of titles, and finding something can be difficult. At the yoga studios, I'm visible."

Fowler explains that the live music itself generates audience involvement. "Kirtan is a call-and-response thing, and Dave will sing something and then the audience sings it back. It starts to create a feeling of, instead of the audience just receiving, actively participating in the music."

Fowler charges $18 per person for an artist like Stringer, who will draw 80-120 people. "I've yet to make any money on it, but I don't care," he says. "If I had my druthers, I'd make money, but the key thing is to bring people together. It's good for business to give people the feeling that Peachtree Yoga is a good place to hang out."

Nissan Gives Free Concerts

BY SUSANNE AULT

LOS ANGELES—In an innovative "stealth" concert promotion, the Z tour has featured such A-list artists as the White Stripes, Stone Temple Pilots, Enrique Iglesias, No Doubt, Counting Crows, Dashboard Confessional, Train, and Paulina Rubio performing free afternoon concerts during the past several weeks.

Employing Goldenvoice as its talent buyer, Nissan is spending top dollars this fall to attract hot acts. But the car maker has its corporate presence taking a back seat to the music.

The idea behind the Z tour (the name "Nissan" is nowhere in the title) is to quietly hype the company's latest sports model, the 350 Z, through surprise concerts in different big-city parks in the U.S. "We're putting on a first-rate concert [with regard to] production, sound, and management," Nissan senior marketing manager Mike Grollman says, declining to reveal financial specifics beyond saying it is one of Nissan's heftiest promotional blitzes ever. "We wanted rock'n'roll as pure as you can get [to] help create an environment where people can interact with our product in a new and exciting way."

Signing Off. Paulina Rubio autographs Nissan's 350 Z sports vehicle after her Oct. 8 concert date in South Beach, Fla., on the Nissan-sponsored Z tour.

Train began the tour Sept. 17-18 at St. Louis' Soldiers Memorial and Chicago's Lincoln Park, respectively. By the second week of October, 10 shows of the approximately 27 total planned through November had been presented.

With only one or two 350 Zs on display for each date, no Nissan branded tents, and little signage, audiences pay nothing for the shows and primarily see nothing but the shows. It looks like this strategy is working: With only two days' notice via local-radio chatter (Nissan hopes this secretive approach will help create a cool buzz for its car), about 9,000 people piled into New York's Union Square Oct. 1 to see the White Stripes. In another similarly short lead time, Stone Temple Pilots drew 6,000 people Oct. 9 to Tampa, Fla.'s Sun Dome parking lot.

The artists appear taken with Nissan's subtle sponsorship approach. The White Stripes' booking agent, the Agency's Dave Kaplan, says his band only agreed to the gig after it was assured it "wasn't going to be a high-profile ad thing. It was going to be very low key. The band is very sensitive to that. They aren't anti-corporate, but they don't want to do anything in their mind that is cheesy."

At the same time the White Stripes agreed to appear for Nissan, they turned down Nintendo, which wanted them to play for a private Hollywood party, because "that would have been really cheesy," Kaplan says.

Grollman says, "We don't want to disparage traditional sponsorships, but we have a lot of confidence in our product, so we don't have to hang a lot of banners. The experience of people discovering amazing music at lunchtime is something you remember. This is a really neat way to reach out to consumers and hopefully build honest relationships."

And since the White Stripes are being careful not to overexpose themselves now that they have shifted from cult to more mainstream status with their breakout song, "Fell in Love With a Girl," Kaplan did not have any concerns that a free concert would weaken their under-the-radar allure. "They have no plans to come back [to New York] until next year," he explains. "If anything, people got a chance to see them that haven't been able to before. I don't think it lessened anything."

Rubio, singing her brand of Latin pop Oct. 8 at Miami's South Beach, thoroughly warmed to the tour's concept. "We had the ocean, the sunset, and great people at my favorite beach," she says. "We had a beautiful moment . . . the perfect concert."

To achieve effective promotion, Nissan hired L.A.-based Scoop Marketing to talk about upcoming shows by visiting music-themed Internet chat rooms, instant messaging buyers of the involved acts' work, and writing letters to the editors of various newspapers. There are also clues to future events on Nissan's Web site.

"There has not been one press release on the whole campaign," Scoop owner and founder Larry Solters says. Even so, he adds, the concerts have largely exceeded Nissan's initial goal of corralling 500 people per show.

For the most part, Z tour supervisors have hired ample amounts of security, snagging the necessary city permits in the process. Despite this, New York police did shut off power during the White Stripes' boisterous set, citing crowd-control concerns. But lead singer Jack White never stopped playing, strolling out into the middle of the audience to finish the song "Bollweevil Blues."

"It was just, 'Wow,' " Grollman remembers. "Everything is impromptu—you just have to go with it."

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	FleetCenter, Boston Sept. 30-Oct. 1	$4,050,530 $250/$50	29,097 two sellouts	Clear Channel Entertainment
PAUL McCARTNEY	Atlantic City Boardwalk Hall, Atlantic City, N.J. Sept. 28	$2,258,000 $250/$100	12,752 sellout	Concerts West, Marshall Arts, MPL, Eelly's
PAUL McCARTNEY	Xcel Energy Center, St. Paul, Minn. Sept. 23	$2,183,430 $250/$50	15,797 sellout	Concerts West, Marshall Arts, MPL
PAUL McCARTNEY	Gund Arena, Cleveland Oct. 4	$2,014,460 $250/$50	15,752 17,500	Clear Channel Entertainment
BILLY JOEL & ELTON JOHN	Continental Airlines Arena, East Rutherford, N.J. Oct. 2	$2,007,165 $175/$45	16,531 sellout	Clear Channel Entertainment
PAUL McCARTNEY	RBC Center, Raleigh, N.C. Oct. 7	$1,686,275 $250/$55	13,918 sellout	Concerts West, Marshall Arts, MPL
CHER, CYNDI LAUPER	Alerus Center, Grand Forks, N.D. Sept. 28	$930,190 $65/$25	19,351 sellout	Clear Channel Entertainment
JIMMY BUFFETT	Cricket Pavilion, Phoenix Oct. 1	$786,585 $59.50/$30	19,592 19,910	Clear Channel Entertainment
AEROSMITH, STONE TEMPLE PILOTS	AmSouth Amphitheatre, Antioch, Tenn. Oct. 4	$717,649 $75/$35	16,332 17,523	Clear Channel Entertainment
CHER, CYNDI LAUPER	Hilton Coliseum, Ames, Iowa Oct. 2	$659,671 $78.25/$35.25	10,151 10,244	Clear Channel Entertainment
AEROSMITH, STONE TEMPLE PILOTS	UMB Bank Pavilion, Maryland Heights, Mo. Oct. 2	$630,508 $77/$20	15,839 20,502	Clear Channel Entertainment
CHER, CYNDI LAUPER	Kansas Coliseum, Valley Center, Kan. Sept. 30	$593,559 $79.75/$49.75	8,701 11,638	Clear Channel Entertainment
SANTANA, OZOMATLI	Santa Barbara Bowl, Santa Barbara, Calif. Oct. 6-9	$462,508 $64.50/$33.50	9,053 two sellouts	Nederlander Organization
SANTANA, OZOMATLI	Chronicle Pavilion at Concord, Concord, Calif. Oct. 4	$442,699 $54.25/$21.25	12,606 12,627	Clear Channel Entertainment
SANTANA, OZOMATLI	Journal Pavilion, Albuquerque, N.M. Oct. 1	$422,534 $58.50/$30.50	12,241 sellout	Clear Channel Entertainment
LUTHER VANDROSS, GERALD LEVERT, ANGIE STONE, MICHELLE WILLIAMS	Verizon Wireless Amphitheatre, Irvine, Calif. Sept. 21	$406,213 $87.50/$45.50	7,946 10,063	Clear Channel Entertainment
BOW WOW, B2K, IMX	Cobo Arena, Detroit Sept. 13	$396,465 $35/$30	11,724 sellout	Atlanta Worldwide Touring
KENNY CHESNEY, LONESTAR, KELLIE COFFEY, PINMONKEY	Oak Ridge Estate, Arrington, Va. Sept. 14	$391,930 $20	16,974 21,691	Clear Channel Entertainment
CREED, SEVENDUST, 12 STONES, CINDER	Ford Center, Oklahoma City Sept. 28	$386,021 $48.50/$38.50	9,102 13,788	Clear Channel Entertainment
THE MOODY BLUES	Radio City Music Hall, New York Oct. 5	$381,905 $85/$65/$45/$35	5,655 sellout	Radio City Entertainment, Clear Channel Entertainment
LENNY KRAVITZ, PINK	Verizon Wireless Music Center, Noblesville, Ind. Sept. 14	$361,782 $57/$22.50	16,264 24,183	Clear Channel Entertainment
ENRIQUE IGLESIAS, PAULINA RUBIO, SOLUNA	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Oct. 2	$376,766 $77/$22.50	11,818 15,948	Clear Channel Entertainment
ALAN JACKSON, JOE NICHOLS, CYNDI THOMSON	Alltel Arena, North Little Rock, Ark. Sept. 27	$373,450 $45/$35	8,854 9,500	Beaver Prods.
HUEY LEWIS & THE NEWS, THE MOTHER TRUCKERS	Historic Mountain Winery, Saratoga, Calif. Sept. 26-29	$370,085 $65/$50	6,514 6,976 four shows	Clear Channel Entertainment
ALAN JACKSON, JOE NICHOLS	Coral Sky Amphitheatre, West Palm Beach, Fla. Sept. 21	$369,593 $39.50/$22.50	14,424 19,271	Clear Channel Entertainment
NO DOUBT, GOOD CHARLOTTE, THE DISTILLERS	Allstate Arena, Rosemont, Ill. Oct. 11	$365,085 $35	10,431 12,500	Jam Prods.
ENRIQUE IGLESIAS, SOLUNA	Tweeter Center for the Performing Arts, Mansfield, Mass. Sept. 7	$365,011 $77/$15	9,115 14,400	Clear Channel Entertainment
NELLY, AMERIE, BIG TYMERS, LIL' WAYNE, FABOLOUS	First Union Center, Philadelphia Oct. 4	$353,780 $46.50/$25	9,543 15,169	Clear Channel Entertainment
X-FEST: KID ROCK, STONE TEMPLE PILOTS, UNCLE KRACKER, EARSHOT, TRUSTCOMPANY, CHEVELLE	Verizon Wireless Music Center, Noblesville, Ind. Sept. 29	$351,413 $47.50/$32.50	14,143 24,271	Clear Channel Entertainment
LUTHER VANDROSS, GERALD LEVERT, ANGIE STONE, MICHELLE WILLIAMS	Starlight Theatre, Kansas City, Mo. Sept. 14	$335,307 $70/$29	7,668 7,794	Clear Channel Entertainment, in-house
JOHN MAYER, GUSTER, CHARLIE HUNTER	HiFi Buys Amphitheatre, Atlanta Sept. 14	$331,232 $30	10,872 11,000	House of Blues Concerts, Metropolitan Entertainment Group
TOBY KEITH, RASCAL FLATTS, PAUL THORN	Blossom Music Center, Cuyahoga Falls, Ohio Sept. 22	$330,549 $48/$38/$33/$25	10,032 15,000	House of Blues Concerts
NOW & ZEN FESTIVAL: TRAIN, THE WALLFLOWERS, INDIA.ARIE, AIMEE MANN	Golden Gate Park, San Francisco Sept. 22	$323,110 $30/$28	13,485 14,000	Clear Channel Entertainment
ENRIQUE IGLESIAS, PAULINA RUBIO, SOLUNA	DTE Energy Music Center, Clarkston, Mich. Sept. 15	$322,091 $49.50/$20	9,518 15,213	Clear Channel Entertainment, Palace Sports & Entertainment
BOW WOW, B2K, IMX, TG4	Alltel Arena, North Little Rock, Ark. Sept. 7	$314,078 $32.75/$27.75	10,545 12,000	Artistic Control Management

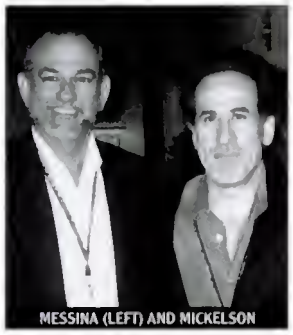
Copyright 2002 VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171 Fax: 615-321-0878 For research information and pricing, call Bob Allen, 615-321-9171

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

Venue Views™

by Ray Waddell

THE OTHER EMINEM: In a session titled "Mickelson & Messina: No Holds Barred," Jam Productions co-president **Jerry Mickelson** and **Louis Messina**—formerly of Clear Channel Entertainment (CCE) and now head of his own Houston-based firm the Messina Group—offered an insightful and informed look at the modern concert business during the annual convention of the International Entertainment Buyers Assn. in Nashville. Both were candid and realistic.



MESSINA (LEFT) AND MICKELSON

Messina, whose start in the business came with the formation of Pace Concerts (with **Allen Becker**) in the mid-1970s, was along for the ride as SFX (now CCE)-acquired Pace as part of **Bob Sillerman's** huge turn-of-the-millennium concert promoter rollup. "Next year will be my 30th year in the business," Messina began. "I started out with a small company with only a few people working for me, and now 30 years later, I have a small company with only a few people working for me."

Mickelson said that Jam was also on Sillerman's list as a likely candidate for acquisition. "In 1997 when consolidation started to occur, Bob Sillerman came after us early in the game and met with us a couple of times," he said, adding that he was surprised that someone who "didn't know anything" about the concert business wanted to make such a play.

"When you look at Sillerman's model, it was a stock play, and he did a very good job of that," Mickelson said. "As far as we were concerned, it's not about the money—it's about passion for this business. I still have passion, I like doing what I do, and I knew that would disappear as soon as [Jam] was sold."

Messina pointed out that Pace was one of the first promoters to go national and also jump-started the amphitheater building boom. "At one time, we were the big bad gorilla that everybody said was getting too big," he said. "We felt like we had to be in the ancillary business to control our own destiny."

Mickelson said his opinion of a consolidated concert industry is that "the business model doesn't work. You [don't] pay high multiples for a business with a slim margin."

It is not difficult to become a player in the concert business, Messina pointed out. "As Bob Sillerman proved, you can jump in any time you want. If you have a checkbook, you're in the game. And if somebody comes along and offers you 11 times what you're earning, put me in, coach, I'm there. What Bob Sillerman did was just a play for him, and in less than two years he made hundreds of millions of dollars when he flipped it to Clear Channel."

Messina said he was initially enthusiastic when CCE bought SFX for $4.4 million in March 2000 (*Billboard*, March 11, 2000). "I thought, 'What a great merger. Live entertainment and radio: This is the way to grow our business,' " he recalled. "I don't know what went wrong. I have a lot of friends at Clear Channel with passion, and I also have a lot that can't wait to hit the highway."

According to Messina, demand for acts to play venues has led to increased artist guarantees. "The biggest obstacle we're facing is a business that is eroding," he said. "Grosses are going up, ticket prices are going up. Since 1998, they've increased 35%, and average attendance has fallen over 30%. Unless it's a die-hard fan, they're not going to shows, and we need to change that."

Mickelson agreed. "[CCE] is leveraging their amphitheaters to get dates indoors, and that's causing a lack of acts for those of us who bring acts to play your buildings. The top 40 markets are all they're considering. The prices are so high with the guarantees to the acts, so even if we can get them, we can't afford to take them to [secondary markets]. The leverage they get has hurt us a lot."

Messina added, "The buildings need people, like Jerry and I, who talk the language of this business. We know how to sell tickets and make the artists comfortable."

Messina said his staff of four worked 130 shows last year. "I have a philosophy of 'hire less people and pay them more. If you do your job, the money will be there.' "

ALBUMS

Edited by Michael Paoletta

POP

JASON MRAZ
Waiting for My Rocket to Come
PRODUCER: John Alagia
Elektra 62829
His last name (pronounced mer-az) might prove a little tough to pronounce in the beginning—but no matter—the first set of major-label songs from Jason Mraz clearly conveys a catchy brand of whimsical, guitar-driven pop. Thankfully taking some risks on a first big time out, the San Diego-based artist strings together accessible, but happily unexpected lyrics on such standout tunes as the peppy "The Remedy (I Won't Worry)." He does often choose the straight pop line over the funky, possibly more refreshing, country vibe heard on cuts like "Curbside Prophet." But twisting the familiar boy-wants-girl theme on "Remedy" with words like "... the comedy is that it's serious; the tragedy is how you're going to spend the rest of your nights with the lights on," Mraz should fit in fine with the folks currently mining the romantic rock category, like producer John Alagia's other subjects: Dave Matthews and John Mayer.—***SA***

THE DONNAS
Spend the Night
PRODUCER: Jason Carmer, Robert Shimp
Atlantic 83567
Lawdy mama, the Donnas are back. They've hooked up with a major-label and they're now sounding like the Runaways gone fissile. Cherry bombs with extra bang: tougher axes and a vocalist (Brett Anderson, aka Donna A.) who can sing Cherie Currie under the bar any night of the week. The themes? Sex, booze, and partying; rock'n'roll the way the devil intended it to be. Right from the Sex Pistols-esque opener "It's on the Rocks," the energy doesn't dip. And don't bother checking for ballads. You've gotta love a girl band that takes the piss out of yuppies who wear $200 "Dirty Denim." (Keep an ear out for the Johnny Thunders licks. Mm-mmm.) If this disc has a weakness, it's in the somewhat "sameness" feel of a couple of the songs, but at just under 40 minutes it's no biggie. Manic-aggressive and cute to boot, the Donnas are a blast, and *Spend the Night* is top-drawer pop-punk.—***AZ***

KOTTONMOUTH KINGS
Rollin' Stoned
PRODUCER: Brad X, Mike Kumagai
Capitol/Suburban Noize 34286
With its hybrid of hip-hop, punk, and rock, the Kottonmouth Kings' fifth full-length album is a kick-back listen full of smooth beats and even bits of acoustic guitar. While the project has a heavy lyrical theme touting the legalization of marijuana, the songs reflect a positive outlook on life beyond its drug references. Case in point is the pop-oriented "Positive Vibes," which includes the chorus "we need some positive vibes for these rainy days/let the sun come out and push these clouds away." The Kings offer a number of slower jams ("Float Away" and "Rest of My Life") that stress the importance of relaxation and enjoying one's personal relationships. These ideas are also prevalent on many of the more hip-hop-oriented tracks, like the synthesizer-laden "Endless Highway."—***JK***

PORCUPINE TREE
In Absentia
PRODUCER: Steven Wilson
Lava/Atlantic 83604
Ten years after their auspicious 1992 debut, *On the Sunday of Life* (for U.K. indie Delerium Records), Britain's post-prog-rock progenitors Porcupine Tree is poised to break the U.S. with its much-anticipated major-label debut. Fronted by singer/songwriter/producer/multi-instrumentalist Steven Wilson, the quintet (which also includes ex-Japan keyboardist Richard Barbieri) has amassed a devout cult following on the strength of its mesmerizing live shows and extensive back-catalog. With *In Absentia*, the group delivers a jarring tour-de-force, replete with strong songs, cryptic lyrical musings, virtuoso musicianship, and lush orchestration (that lies somewhere among Radiohead, King Crimson, and Metallica). Highlights include lead single "Strip the Soul," industry-bashing anthem "Sound of Muzak," and the sublime "Lips of Ashes." With an opening slot secured on Yes' upcoming U.S. tour, steady rotation on MTV2, and a headlining tour to follow, Porcupine Tree is poised to become the next big thing you've almost never heard of.—***CR***

GARAGELAND
Scorpio Righting
PRODUCER: Malcolm Welsford
Foodchain 0006
New Zealand pop-rockers Garageland come out swinging and stinging with its third full-length release. Simultaneously commercial and artistically legit, *Scorpio Righting* finds singer/songwriter Jeremy Eade in fine form. Eade knows how to nail down a sing-along number, from the jangly opener "Life Is So Sweet" with its "sha-la-la" bits to the catchy-quirky "Been Around" ("So I burnt my heart down for the insurance/ But I can't get the petrol off my shirt") to the "bandstand" beat and utilitarian harmonies of "Gone." And for a touch of the harder stuff, love the punky "Get Some" or the uptempo funpack "Crazy" ("I'm going crazy, you should come too"). The act also gets the slow stuff right on such cuts as the acoustic "Superstars" and the strings-augmented (and totally irresistible) "Carry Me South." Garageland knows how to collar-drag its '60s sensibilities into the new millenium and deliver the group fresh to your stereo.—***AZ***

SPOTLIGHTS

FOO FIGHTERS
One by One
PRODUCER: Nick Raskulinecz
RCA 078636
Foos frontman Dave Grohl returns with a set that ranks among his band's best work. In recent years, Foo Fighters have emerged as a study in Grohl's contrasting tastes for Led Zeppelin-inspired arena riffs and sunny, Evan Dando-style alterna-pop. *One by One*, in all its thunderous angst and desperate expressions of hope, represents a full-on exploration of the Foos '70s influences. Call it the antithesis of 2000's light-as-a-feather *There Is Nothing Left to Lose*. It also has some of Grohl's best writing. Thematically, *One by One* is like Bruce Springsteen's *Tunnel of Love*, refashioned for a post-grunge audience—centering on the dark ambiguities of love and commitment. Grohl handles the topic with an almost confessional honesty, giving the set an emotional intimacy that makes it all the more satisfying.—***BG***

FAITH HILL
Cry
PRODUCERS: Byron Gallimore
Warner Bros. 48001
From the opening power chords of the funky "Free," Faith Hill is making a soulful pop-country statement, with the emphasis overwhelmingly on the pop side of the equation. That said, *Cry* is a confident effort, with Hill laying claim as queen of that segment of the country landscape. The set tilts heavily toward R&B divahood on songs like "One" and "Unsaveable." Producer Byron Gallimore delivers hits via synth-laden, multi-layered midtempos

and soaring, if sometimes bland, ballads. Hill also delivers impressive vocals on the gospel-tinged "Stronger." Over the course of 14 cuts, the record gets a tad repetitive, with nary a fiddle or steel break within earshot, but given Hill's high profile and a big promotional push, expect platinum sales and megahits at radio.—***RW***

ROD STEWART
It Had to Be You . . . The Great American Songbook
PRODUCERS: Phil Ramone, Richard Perry, Clive Davis
J 20039
Rod Stewart joins the ranks of rockers who have opted later in their careers to momentarily shift gears and tackle the lofty task of interpreting pop standards. Of all the performers who have tried their hands at such challenging material, Stewart is perhaps the most initially odd match for songs like George & Ira Gershwin's "They Can't Take That Away From Me" and Cole Porter's "Everytime We Say Goodbye." It's hard not to hear raunch-rockers like "Hot Legs" echo in the back of your head while listening to him gamely croon amid lush strings and traditional jazz arrangements. But after moving past those first moments of seeming artist/song incongruity, the listener will discover an album full of pleasant surprises and vocals that show Stewart in a most flattering light.—***LF***

R&B/HIP-HOP

JURASSIC 5
Power In Numbers
PRODUCERS: various
Interscope 3437
Who said nice guys finish last? Fun-loving hip-hop outfit Jurassic 5 scores again with *Power in Numbers*, the follow-up to its critically acclaimed major-label debut, 2000's *Quality Control*. The

(Continued on next page)

VITAL REISSUES

WARREN ZEVON
Genius: The Best of Warren Zevon
PRODUCERS: Warren Zevon, Gary Peterson
Elektra/Rhino 73771
Question: "Why is Warren Zevon not one of the most heralded American songwriters of the last quarter century? Discuss." And here's the disc for your research. Drawing from all of the excitable boy's studio albums from 1976's *Warren Zevon* to this year's fatalistically titled *My Ride's Here*, these 22 tracks constitute a 100-proof cross-section of the man's work. Whether you like his more commercial material ("Werewolves of London," "Poor Poor Pitiful Me"), the dark and downtrodden stuff ("Carmelita," "Reconsider Me"), or the outright outrageous ditties ("Excitable Boy" et al.), you won't be disappointed. Every face from the gallery is represented here—the thudding combo-punch beat of "Boom Boom Mancini," the wryer than wry "Detox Mansion," etc. As the 55-year-old Zevon—who revealed last month that he has been diagnosed with terminal lung and liver cancer and has a very short time left on this earth (Declaration of Independents, Sept. 21)—says in the song "Genius": "There's nothing I could do or say/I haven't done or said." This is the chronicle of a sparsely saluted renegade talent, a one of a kind, and, yes, a genius. Ahhoooo!—***AZ***

GRANT GREEN
Retrospective
REISSUE PRODUCER: Michael Cuscuna
Blue Note 40851
Grant Green, who died in 1979 at the age of 47, was Blue Note's house guitarist—the man annotator Bob Blumenthal calls "the label's most ubiquitous performer at the time." This long-overdue four-CD compilation ably surveys Green's 1963-69 contributions as a leader and sideman during what was arguably the label's most artistically creative and commercially

potent era. The first two discs showcase Green's formidable soul-jazz swing in tandem with the imprint's nonpareil crew of Hammond B-3 organists—Baby Face Willette, Jack McDuff, Jimmy Smith, Big John Patton, and, most importantly, the forward-looking Larry Young. The other two discs take in Green's solid work on straight-ahead sessions, where he played alongside Hank Mobley, Horace Parlan, Stanley Turrentine, Ike Quebec, and Lee Morgan, and shined on his own in formats ranging from tough trios to scorching sextets. Green's formidable sense of rhythm and economical, sensitive attack shine through in this thoughtfully compiled salute to one of jazz's best team players.—***CM***

CONTRIBUTORS: Susanne Ault, Bradley Bambarger, Leila Cobo, Larry Flick, Brian Garrity, Rashaun Hall, Jill Kipnis, Gail Mitchell, Chris Morris, Deborah Evans Price, Craig Roseberry, Philip van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NOTEWORTHY: Releases of critical merit. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

Los Angeles-based sextet—MCs Zaakir (Soup), Charli 2na, Akil, Marc 7, and DJs/producers Nu-Mark and Cut Chemist—remain true to the formula that earned them the respect and adoration of fans and fellow artists alike. Devoid of the gluttonous materialism found in most of today's rap music, *Power in Numbers* is a feel-good trip back to the day when rap was just about creative wordplay and a great backbeat. "Thin Line," featuring Nelly Furtado, explores the "thin line" between friends and lovers over a dramatic, string-tinged breakbeat courtesy of Cut Chemist. Lead single "What's Golden" is already receiving attention, thanks, in part, to its catchy hook that harkens back to classic rap songs of the late '80s. Other standout tracks include "Freedom" and "A Day at the Races," which features Percy P and Big Daddy Kane.—***RH***

GOAPELE
Even Closer
PRODUCER: various
Skyblaze/RED/Sony 230108
Her name, Goapele Mohlabane, is just as intriguing as her music. Having generated considerable buzz in her native San Francisco, this gifted singer/songwriter of South African and Jewish heritage is poised to break out. And rightfully so. This arresting set organically mixes R&B, hip-hop, jazz, and electronica in introspective, candid songs that colorfully reflect this soulful sista's diverse range and life experiences. Whether bumping down the neo-soul route via "Closer," getting in touch with her inner spirit on the compelling blues/Middle Eastern-flavored "Salvation," or expressing anti-war sentiment on "Red, White & Blues," Goapele's smoky, sensual voice is a beacon that shines on a set that wisely steers clear of overproduction. While calling to mind such influences as Nina Simone and Sade, this classic chanteuse-in-the-making is definitely her own woman of substance. Contact: 510-451-1200.—***GM***

COUNTRY

★ PINMONKEY
Pinmonkey
PRODUCER: Mike Poole, Paul Worley
BNA 67049
One of the more exciting major-label Nashville experiments in recent memory, Pinmonkey combines expert, aggressive musicianship with sterling vocals and swing-for-the-fence performances. Like Diamond Rio's backwoods cousins, the group melds insistent, grassy fare like "Slow Train Comin'," "Jars of Clay," and the swampy "Barbed Wire and Roses," with funkier country-rock stuff like "Every Time It Rains," the ramblin' cover of Sugar Ray's "Fly," and Eagles-esque country in "The Longest Road." Frontman Mike Reynolds is an impressive vocalist, owning a clear, high tenor adept at uptempos and stunning on such ballads as the gorgeous "Augusta." If this isn't what country radio is looking for, then perhaps a new format is in order.—***RW***

BLUES

DEBORAH COLEMAN
Soul Be It!
PRODUCERS: Deborah Coleman, Edward Chmelewski
Blind Pig 5079
Some artists are studio creatures. Their recording studio work is great, while their live performances leave something to be desired. Blues guitarist/vocalist Deborah Coleman, on the other hand, has always been queen of the live set, eager to get onstage and light it up. It's appropriate, therefore, that Blind Pig has released a Coleman live album. *Soul Be It!* captures Coleman in overdrive, and that's a fine vibe. Critics have hurled all sorts of superlatives at her guitar prowess. The accolades are well-deserved, and, as we hear on these tracks, she's at her most intense and fluent when she's working for a crowd. For a tasty sample, listen to the articulation and melodic sensibility of her picking on top of the rolling bass line of "Goodbye Misery." Coleman puts a major notch in her axe with *Soul Be It!*—***PVV***

MAGIC SAM
Rockin' Wild in Chicago
PRODUCERS: Robert G. Koester, Steve Wagner
Delmark 765
Magic Sam Maghett has been dead for 33 years and left behind a slim body of studio work, so this collection of newly unearthed live material from 1963 to 1968 is cause for celebration. On these ultra-lo-fi, yet storming sides, the singer/guitarist shows why he was considered a peer of such contemporaries on Chicago's West Side as Buddy Guy and Otis Rush; as a vocalist, he was virtually untouchable. Heard here in the raucous environs of the Windy City's Copacabana, Alex Club, and Mother Blues, Sam burns through trio and quintet takes of such staples of his repertoire as "I Found New Love," "I Don't Want No Woman," and "Every Night, Every Day," plus some crowd-pleasing covers. The sound quality is nothing to write home about, but the performances move the earth.—***CM***

LATIN

★ VARIOUS ARTISTS
Rumba Flamenco
PRODUCER: various
Putumayo 203
Putumayo's compilation of Latin-influenced flamenco music harks directly to the Gipsy Kings' breed of rumba gitana (or rumba flamenco). In other words, this is not for flamenco purists. There's a wide range of material here, from the pop strains of Javier Ruibal's "Isla Mujeres," to the opening "Rankankín" by Maíta Vende Cá, inspired by Tito Puente's "Ran Kan Kan." Flamenco gives in to a more African-based, Latin jazz fusion in Wafir's "Lel," although the most interesting mixes can be found in "Ojos de Brujo" by Vacileo and Ziroq's "Qué Pena." There's also some fluff here, but it never ceases to be entertaining.—***LC***

EN ALMA, CUERPO Y CORAZÓN
Gisselle
PRODUCER: Rey Neiro, Mariano Pérez
BMG U.S. Latin 74321
Puerto Rican merenguera Gisselle has been steadily increasing the dosage of pop in her last few albums in preparation of her latest, a full-fledged pop album that seeks to showcase a versatile vocalist. More than versatile, Gisselle can be a vocal powerhouse, as evidenced by "Te Diré lo que Siento," a sweeping ballad that's evocative of Celine Dion in its fondness for big, sustained choruses. Inexplicably, only one other track—"Si La Noche te Trajera"—delves into Gisselle's impressive vocal possibilities. *En Alma* finds her a more relaxed singer who lets her low, powerful alto loose, but, at times, the disc seems more preoccupied on the material than the singer. There's a lot of catchy, potential hits here—most of them dance-oriented—some full of over-dubs that downplay the singer's capabilities. In the end, even though Gisselle—who's garnered Grammy Award nominations for her merengue material—has taken a huge risk by going entirely pop, it's obvious she can take that path.—***LC***

YAIRE
Donde Me Lleve el Viento
PRODUCER: Miguel Blasco, Luca Rustici
Líderes 744950
Mucho ado has been made of the fact that up-and-coming Puerto Rican Yaire is more than just another female pop singer by virtue of the fact that she writes all her material in its entirety. But while her previous album sounded way too traditional to allow Yaire to stand out as a singer/songwriter, this—her third effort—highlights a more mature writer and one with a more refined personality, both in delivery and in musical arrangements. The album kicks off with the moody, rock-tinged title track, which is laced with acoustic piano and electric guitar, and then follows with the more upbeat "Ay! Qué Pasión," whose bluesy piano works well against Yaire's strong, sometimes gritty voice. When Yaire opts for the rock/pop sound, she's at her most distinctive best. Yet she vacillates between this and more facile pop ("Dime" and "Te Amor Tanto"), the kind that's more forgettable. But this artist needs no compromise. In tracks like "Te Veo en Mi Sombra"—emotive, commercial and convincing—she's superb.—***LC***

WORLD

YOUSSOU N'DOUR
Nothing's In Vain (Coono du Réér)
PRODUCERS: Youssou N'Dour, Habib Faye
Nonesuch 79654
Senegalese singer/songwriter Youssou N'Dour has created a particularly beautiful and heartwarming set with *Nothing's in Vain*. One of the principal auteurs of the high-energy Mbalax sound, N'Dour operates a bit under that fever pitch on these tunes, though the rhythmic elements of Mbalax remain very much in play here. Every song is translated into English in the liner notes, providing the clue we need regarding the elegance and diversity of his lyrics. There's limited recourse to Western instruments on these tracks. The beating heart of this sound is Senegalese percussion, kora, tama, balafon, and xalam. The best of the best includes the lilting groove of "La Femme est l'avenir de l'amour," N'Dour's very hip cover of "Il n'y a pas d'amour heureux," the graceful, arresting arrangement of "Tan Bi," and the timely, righteous message of "Africa, Dream Again."—***PVV***

CHRISTIAN

PATTY CABRERA
Love Someone Like Me
PRODUCERS: Patty Cabrera, Paul Dexter
Patrona Productions 01
Patty Cabrera's two previous albums revealed a vocalist of impressive range and a songwriter with keen insight. After leaving Curb Records, Cabrera briefly disappeared from the Christian music scene, but this highly listenable new set was worth the wait. Producing with Paul Dexter, Cabrera took a more active role in this project, and the result is a buoyant offering with an overall life-affirming feel, particularly on cuts like the lively opener, "Live Your Life," and "Love Come Down," an infectious uptempo that pays homage to her Latin roots. "Finally" is a pretty ballad that could easily find a welcome home on mainstream AC radio. The first release from Cabrera's Patrona Productions, this album shows an artist in full control of her gift and making the best music, thus far, of her career. Distributed by Diamante. Contact: 800-766-4364.—***DEP***

DVD-VIDEO

ANNE-SOPHIE MUTTER
Beethoven: The Complete Violin Sonatas/ A Life With Beethoven
DIRECTORS: David Stevens, Reiner E. Mortiz
Deutsche Grammophon 073-014-9
Anne-Sophie Mutter is the modern classical record company's dream artist; not only is the 39-year-old German violinist a musician of near peerless virtuosity and unimpeachable integrity, but she is also gorgeous and glamorous. With this two-disc DVD-Video set, Deutsche Grammophon offers the visual companion to Mutter's 1998 CD set of the complete Beethoven Violin Sonatas, filmed in Paris with her longtime recital companion, pianist Lambert Orkis. The performances of these 10 wonderful works are fiery and individual (and for those who care about such things, Mutter's concert dresses are fantastic). The second disc also features an earnest but entertaining hour-long film, *A Life With Beethoven*, that surveys Mutter's career with the composer, from her beginnings as a very young protégé of Herbert von Karajan to her recent visits to the Beethoven house in Bonn, Germany. This nicely produced DVD set is the ideal complement to Mutter's newest CD release, a live recording of the Beethoven Violin Concerto with the New York Philharmonic under Kurt Masur (DG 289-471-349).—***BB***

N O T E W O R T H Y

PEVEN EVERETT
Studio Confessions
PRODUCER: Peven Everett
ABB Soul 8002
Storied hip-hop indie ABB Records makes its first foray into R&B with the launch of its ABB Soul arm and debut act Peven Everett. The Harvey, Ill., native—who has toured with Betty Carter and Wynton and Branford Marsalis—offers his take on contemporary soul with the stellar *Studio Confessions*. Lead single "Testin' Me," which was released last year, is a laid-back affair that seduces with its driving bassline. The singer/songwriter, who also produced the entire

album, offers a little Latin flavor on the acoustic-guitar-tinged "You Are to Me." Everett's smooth tenor glides over tracks like "World Love," "One More Time," and "I Can Give It." With this flawless set, look for Peven Everett to be one of 2003's breakout artists. For more information, visit abbrecords.com.—***RH***

VARIOUS ARTISTS
Red Hot + Riot
PRODUCERS: various
Red Hot/MCA 3075
The Red Hot Organization once again combines consciousness with great music for its 14th benefit project. This time out the organization pays tribute to the late Fela Anikulapo-Kuti, Nigerian revolu-

tionary and the father of Afrobeat, with *Red Hot + Riot*. Neo-soul and hip-hop artists team with traditional Afrobeat musicians to craft a set that would make Kuti—who died of AIDS-related causes in 1997—proud. The combination of soul and African rhythms is as inspiring as it is infectious on "Water No Get Enemy," which features D'Angelo, Macy Gray, Roy Hargrove, Nile Rodgers, the Soultronics, Positive Force, and Kuti's son, Femi. Other highlights include a remix of Sade's "By Your Side," Kelis' dance-influenced "So Be It," and "Shakara/Lady (Part Two)," which features Cheikh Lô, Les Nubians, Manu Dibango, and Chateau Flight. Proceeds from the disc benefit Red Hot's AIDS-related fundraising efforts.—***RH***

SINGLES

Edited by Chuck Taylor

POP

★ SPLENDER Save It for Later (3:55)
PRODUCER: Mark Endert
WRITER: W. Boone
PUBLISHERS: Tortured Angel Music/Hit and Run Music Publishing Ltd/adm. by EMI Music Publishing inc, ASCAP
J 21179 (CD promo)
The four guys of Splender return for their sophomore album, *To Whom It May Concern*, having moved on to J Records. With its 1999 debut album, the group found its appeal wide, covering both modern rock ("Yeah, Whatever") and hot AC ("I Think God Can Explain"), due largely to frontman Waymon Boone's songwriting prowess. While the catchy first single from *Concern*, "Save It for Later," should have great potential at modern AC, it may be able to cover both bases comfortably. The acoustic strums drive the verse, with Boone's lyric waxing thoughtful about living in the present. The catchy, harmonic chorus is the real gem, sure to stick in many ears this fall. The rock mix boosts the electric-to-acoustic ratio, making the cut a little harder, fitting for a lighter, songwriting-driven slot at rock.—***EA***

★ TORI AMOS A Sorta Fairytale (3:58)
PRODUCER: Tori Amos
WRITER: T. Amos
PUBLISHER: Sword and Stone, ASCAP
Epic 59028 (CD promo)
Tori Amos marks her Epic Records debut and seventh album, *Scarlet's Walk*, with the story of a journey taken cross-country with a would-be soulmate that she can't get out of her head. The ethereal singer/songwriter weaves her melancholy memory by singing such clever lyrics as "And I'm so sad/Like a good book/I can't put this day back" and wisely keeping a light hand on the production. Amos' ever-faithful piano is used as an accent this time instead of leading the song, adding lilting touches to a composition that is layered with her sighing voice, the gentle rat-a-tat-tat of percussion, and a chord or two of guitar. For an artist who has been denied mainstream radio play for much too long, this is a song that could open doors at adult top 40 and modern AC. This is the right time for Amos, especially as we begin to witness the impact of her offspring: Vanessa Carlton's ivory- and string-spiked "A Thousand Miles" likely would have struggled for more air time had Amos not kicked the door open 10 years ago with a similar brand on her timeless debut, *Little Earthquakes*.—***CLT***

ROCK

▶ FILTER American Cliché (3:37)
PRODUCERS: Ben Grosse, Richard Patrick
WRITER: R. Patrick
PUBLISHERS: EMI April Music/Happy Ditties From Paradise, ASCAP
Reprise 100983 (CD promo)
Since its 1995 debut, Filter has found success at a variety of volumes, from the dark electronic sounds of "Hey Man Nice Shot" to the understated "Take a Picture," which managed to become a crossover hit. Following the middling success of this summer's "Where Do We Go From Here," which stalled just below the top 10 at modern and mainstream rock, this second single from *The Amalgamut* finds a cranked-up industrial Filter, from the screeching synthesizers to the aggressive guitars. Reacting to the recent school violence at Columbine and beyond, frontman Richard Patrick's lyric explores teenage bullying (the American cliché in question) from the perspectives of both the victim and the assailant, all framed in school-bus imagery. He delivers the story with a vocal loaded with agony and heavy on the throaty wailing: "You want a way to be the same." With a little luck, this kind of a message could help cultivate more awareness and understanding and diffuse some angst at high school.—***EA***

JOHNNY CASH Personal Jesus (3:19)
PRODUCER: Rick Rubin
WRITER: M. Gore
PUBLISHER: EMI Blackwood, BMI
Lost Highway 02369 (CD promo)
Even before his hugely successful and occasionally eccentric collaborations with producer Rick Rubin, Johnny Cash was always a fearless interpreter of others' material, recognizing no boundaries for genre and irrefutably stamping each song as his own. This treatment of the Depeche Mode chestnut has a similar feel to the artist's earlier cover of Alice in Chains' "Rusty Cage." Cash's world-weary baritone rides a throbbing acoustic guitar line and subtle boogie piano into a treatise of understanding and faith. When Cash recognizes "flesh and bone by the telephone," then advises "reach out and touch faith," the seriousness of his delivery takes on truly Biblical proportions. That may or may not have been the song's original intention, but either way, Cash has taken ownership and, as always, his voice can rule the airwaves. Have faith.—***RW***

COUNTRY

▶ LEE ANN WOMACK
Forever Everyday (3:50)
PRODUCERS: Wright, Womack
WRITERS: K. Patton-Johnson, D. O'Day
PUBLISHERS: Sony/ATV Cross Keys Music/Driversed Music/Worley World Music, Devon's Farm Music, ASCAP
MCA 02342 (CD promo)
The second single from Lee Ann Womack's *Something Worth Leaving Behind* is a beautiful ballad with a poignant message about life, innocence, and what the passing of time does to our hearts and minds. Penned by Kim Patton-Johnson and Devon O'Day, the wistful lyric captures the beauty of a child's perspective on the universe. The chorus will make you want to kick off your shoes and chase fireflies, and the second verse will give you chills. It's a gorgeous, powerful lyric, and the song is perfectly suited to Womack's sweet, vulnerable delivery. She tackles edgier material on her album and handles it with aplomb, but it's on this kind of thoughtful, transcendent song that her talent shines.—***DEP***

RAP

BUSTA RHYMES FEATURING SPLIFF STARR Make It Clap (3:42)
PRODUCER: Rick Rock
WRITER: not listed
PUBLISHER: not listed
J Records (CD promo)
The lead single from *It Ain't Safe No More*, Busta Rhymes' second album for J Records, is another club anthem. Produced by Rick Rock, it features Rhymes' hype man and Flipmode Squad affiliate Spliff Starr, who holds his own. "Make It Clap" is nothing out of the ordinary for Rhymes, who has made a career of spitting witty non sequiturs over kinetic beats—but that's what works best for him. It will be hard for Rhymes to repeat the success of the P. Diddy and Pharrell Williams-featured "Pass the Courvoisier Part II," which peaked at No. 4 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart, but "Make It Clap" will more than satisfy his fan base.—***RH***

S P O T L I G H T S

TONI BRAXTON Hit the Freeway (3:48)
PRODUCERS: the Neptunes
WRITERS: P. Williams, C. Hawkins
PUBLISHERS: Waters of Nazareth/EMI-Blackwood, BMI; Doncerno Music, ASCAP
Arista 5196 (CD promo)
One of pop/R&B's celebrated and more versatile female vocalists returns to the fold, after taking time to deliver her first child (she's expecting again, due in early 2003), with an on-the-mark contemporary jam, courtesy of the ubiquitous Neptunes. Though the song's production signature is bountiful, thankfully there's still plenty of Braxton's gold-plated vocals to savor, as she hands off walking papers to a no-good man. Continuing the path she began on her previous album, 2000's Grammy Award-winning *The Heat*, the flavor here is decidedly R&B, with a blend of fat, lazy bass, a jerky beat, and mantra-like chorus, along with hearty harmonies from the ever-sultry Braxton. The promo disc offers a radio edit featuring rapper Loon, as well as a Loon-free mix. It's hard to believe that Braxton has been cooking the hits for a decade now, given her continuing appeal to the younger end of the radio audience. Expect big things across the board from her fifth studio album, *More Than a Woman*, (due Nov. 19), which features songs from such other radar-heavy producers as Rodney Jerkins and Irv Gotti.—***CT***

JENNIFER LOPEZ FEATURING STYLES AND JADAKISS Jenny From the Block (2:52)
PRODUCERS: Oliver, Rooney, Poke & Tone
WRITERS: Oliver, Mr. Devo, J. Lopez, Olivier, Barnes, I.F.A. Miro, Parker, Sterling, Oliver
PUBLISHERS: various
Epic Records (CD promo)
Jennifer Lopez deserves a large share of the culpability for taking today's pop music in a direction that centers less on the named artist than on a rapper whose task is to put meat on a bare-bones melody and sing-songy chorus. Hits like "I'm Real" and "Ain't It Funny," both with Ja Rule, certainly

became radio staples, but Lopez's role could hardly be considered co-starring. "Jenny from the Block," the first single from her forthcoming third album, doesn't mess much with the formula for success: As usual, there's a rapper *du jour*—in this case, two, with the dominant services of Styles and Jadakiss—and a vocal from Lopez that is feeble at best. But thankfully, this time, her thick team of producers has come up with a kicking track—clipped from the classic "Off the Books" from the Beatnuts—and a hook that is fun to sing, resulting in a song with appreciable panache. Thematically, Lopez would have us believe that despite her status as a Hollywood glamour queen, she's still a down-to-earth gal from the Bronx . . . uh, OK. "Jenny" is a long way from art, but does it matter? Make room for yet another No. 1.—***CT***

CRAIG DAVID What's Your Flava? (3:34)
PRODUCERS: Marshall & Trell
WRITERS: C. David, T. Henry, A. Marshall
PUBLISHERS: Windswept Music London Ltd./First Avenue-BMG Music International
Wildstar/Atlantic 300948 (CD promo)
Fresh off the success of his platinum debut, *Born to Do It*, British singer/songwriter Craig David returns with a bit more edge for his sophomore set. Serving as the lead single to the forthcoming *Slicker Than Your Average*, due Nov. 19, "What's Your Flava?" is the musical equivalent to an ice cream dream. Comparing his various female companions to ice cream flavors, David has more options available than Baskin-Robbins, singing, "Tell me, what's your flava, what's your fantasy?" Musically, the funked-up track, courtesy of Marshall & Trell (of U.K. Re-Mix Outfit), pays homage to Roger & Zapp with its synthesized production and use of a voice box. "What's Your Flava?" is a notable departure from David's two-step roots and the R&B/pop fusion of *Born to Do It*, but his boy-next-door persona should more than sell the single at top 40. Look for video outlets to also pick up on this tasty treat, thanks to a delicious videoclip for the single that pays tribute to *Willy Wonka and the Chocolate Factory*. No sophomore slump going on here.—***RH***

N E W & N O T E W O R T H Y

JULY FOR KINGS Normal Life (3:37)
PRODUCERS: Ben Grosse, Blumpy, Ken Lewis
WRITER: J. Hedges
PUBLISHER: not listed
MCA 25818 (CD track)
It seems that the best way for a rock band to get signed these days is to readily sound like another act that has struck platinum for one of the major labels. July for Kings, hailing from Middletown, Ohio, culled the sound of debut MCA set *Swim* (Nov. 5) from a pair of high-profile acts: Lead vocalist/songwriter Joe Hedges' phrasing is a dead-on, albeit amped-up mimic of

Matchbox Twenty lead Rob Thomas, while his passionate delivery conjures Ed Kowalczyk of Live. Certainly, one could be in worse company. Launch single "Normal Life" is a guitar-slinging track that possesses all the elements of today's throbbing rock scene, and it's clear that the label went for a harder sound in an effort to attract radio play—but it's by far not the strongest cut on the disc, given gems like "Believe" and "Girlfriend," which do the trick with a bit more subtlety. This quintet has a lot of potential, if only it were to develop its own unique signature. But therein lies the paradox: If July for Kings did just that, would a label ever be brave enough to sign them?—***CT***

CONTRIBUTORS: **Eric Aeise, Deborah Evans Price, Rashaun Hall, Chuck Taylor, Christa L. Titus, Ray Waddell.** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

Rhythm, Rap, and The Blues™

by Gail Mitchell

ON THE RECORD: The fourth-quarter march adds new recruits: MCA's **K-Ci & JoJo** return with a fourth album, *Emotional*, Nov. 26 . . . The **504 Boyz** step to the plate Dec. 10 with the New No Limit/Universal project *Ballers* . . . **Lil' Romeo's** sophomore set, *Game Time*, is now set for Dec. 17.

'BORN FOR THIS': Calling her new independent project "a slow process but a good one," **Stephanie Mills** says she'd love to duet with **Angela Winbush** and work with **Tank** or **Jaheim**. She describes the album, *Born for This*, as "an updated version of myself, not hip-hop-oriented. I'm trying to stay true to what I know my audience would like."

MILLS

With five No. 1 R&B hits and several top 10 and top 20 singles peppering her '70s-into-'90s catalog, the small-statured diva with the big voice certainly knows a thing or two about that. Slated for a February 2003 release, the album (on her own, as-yet-untitled label with distribution still being negotiated) finds the Charlotte, N.C.-based Mills collaborating with **BeBe Winans**, **Gordon Chambers**, **Mtume**, and others.

Dropping out in the '90s to marry and now a new mom, Mills—Broadway's Dorothy in *The Wiz*—says the break gave her a chance to "live, chill with family, record a gospel album, and go back to my theater roots doing regional shows."

Following a recent gig at New York's S.O.B.'s, Mills will join **Bilal**, **Cassandra Wilson**, and event music director **Meshell Ndegeocello** at the Nov. 11 You Rock My Soul concert at New York's Carnegie Hall, benefiting the Gay Men's Health Crisis organization. (For more info, call 718-789-1818.)

SAVE THE DATE: American Urban Radio Networks will celebrate its 30th anniversary at the Rainbow Room in New York's Rockefeller Center Oct. 22. Entertainers include **Howard Hewett** and **Kid Capri**.

UMVD Still Top R&B Album Distributor

BY ED CHRISTMAN

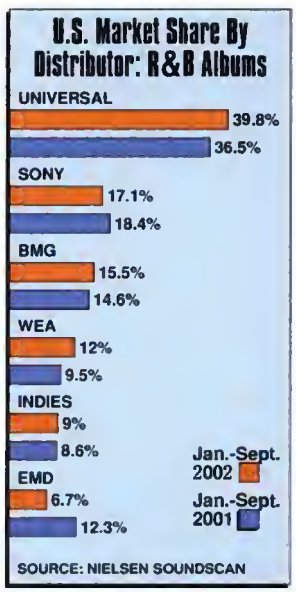
NEW YORK—Thanks to top-selling albums by Eminem, Nelly, and Ashanti, Universal Music & Video Distribution (UMVD) continues to maintain its lead as the top R&B album distributor, finishing the nine-month period with a 39.8% share. That's up more than three percentage points from its 36.5% in the corresponding period last year, according to Nielsen SoundScan.

Its total is more than twice that of the No. 2 distributor, Sony Music Distribution, which garnered 17.1% for the nine-month period ended Sept. 29. Sony's share slipped slightly from the 18.4% it had in the same period last year and the 18.1% it had in the first six months of this year.

BMG Distribution finished third with 15.5%, an improvement on the 14.6% it had in the same period last year but still less than the 16.4% it had tallied by mid-year. And WEA finished fourth with a 12% piece of the pie, up from the 9.5% it had last year in the same period.

In placing fifth, independent distributors collectively garnered a 9% share, up from the 8.6% they posted last year. Meanwhile, EMI Music Distribution (EMD) finished last with a 6.7% share, which is down considerably from the 12.3% it had in the first nine months of 2001. While EMD's labels have been revamping their black music divisions, last year's numbers reflect the strong showing of Priority before it merged into Capitol.

Additional reporting by Gail Mitchell in Los Angeles.



3LW Is Stilling 'Macking'

Despite Member's Departure, Nine Lives/Epic Act Moves Ahead With New CD

BY GAIL MITCHELL

LOS ANGELES—It's no secret that Nine Lives/Epic trio 3LW is minus one member. But with several projects on tap, remaining members Adrienne Bailon (18) and Kiely Williams (16) are busy looking ahead—especially to Tuesday's (22) release of their sophomore album, *A Girl Can Mack*.

Sporting songs written and/or produced by Montell Jordan, Full Force, P. Diddy (featured with Loon on first single "I Do"), Mario Winans, and Beau Dozier, the set also includes a cameo by Lil' Wayne, who appears on second single "Neva Get Enuf."

At this juncture, the duo does not have any plans to change its name or replace the absent Naturi Naughton, whose image and vocals appear on the album. Naughton recently filed a lawsuit against the two teens—alleging that she was forced out of the group—as well as 3LW's management firm, Big Cat Management, which includes two of Williams' sisters, Michelle and Tse (billboard.com, Oct. 10).

In a statement after the filing, the pair says it was "not surprised to see that Naturi has filed a lawsuit, given the tone she set from the outset in her numerous radio and television interviews. We look forward to addressing her claims in a legitimate, professional, and non-sensational forum."

Prior to the lawsuit, while rehearsing in Los Angeles for the summer 2003 Disney film *The Cheetah Girls* (based on the popular book series), Williams observes, "[Naturi] participated on the album just as much as we did. So we didn't feel it would be right to not have her. This album is coming out just as it would be if she was sitting here with us."

Lawsuit aside, it's a more grown-up 3LW that emerges two years after the success of its eponymous 2000 debut, which has sold 1.3 million units, according to Nielsen SoundScan. Evidence can be heard on the ballad "Good Good Girl" and the uptempo "I Need That (I Want That)" with Lil' Kim.

"This album definitely shows a lot of growth," Bailon says. "On the first album, there weren't any love ballads because that wasn't something we had experienced. We're able now to interpret things that have deeper meanings."

"The album still shows the innocence we have, that we're normal girls who like to hang out with our friends," Williams adds. "We wanted to keep that element but also talk about empowerment, that a girl can do anything a guy can. The album's original name was *Same Game, Different World*. But then we heard a demo of a song with the album's title. Although we didn't end up recording the song, we decided to use the title because it basically says everything this album says in a nutshell."

In promoting the album, Epic is banking on the act's base of loyal fans through various online promotions, including one with bet.com in which visitors have a chance to win an iMac or an iPod. Prior to an online listening party, the label is posting countdown updates on the group's site and running TV spots. An enhanced CD is also being pressed into service.

3LW

Filmed in L.A., the Erik White-directed video for "Neva Get Enuf" features only Bailon and Williams. Epic senior director of urban marketing Vanessa Levy notes, "Moving forward, you will begin to see just Kiely and Adrienne."

Rico Brooks, Atlanta district manager for Peppermint Music, says the new album reflects a more seasoned 3LW. "When Naughton decided to leave, that definitely brought an abundance of press coverage," Brooks observes. "Now all they have to do is deliver some great songs."

Having notched a between-albums hit with Naughty by Nature ("Feels Good"), along with scoring a No. 25 hit with first single "I Do" and completing a major summer radio promotion tour, Williams and Bailon will film *The Cheetah Girls* in Toronto in November. During that time, they'll also see their first holiday album—*Naughty or Nice*—arrive in stores Nov. 26.

"I'm excited yet a little nervous about what our fans are going to say this time," Bailon says about *A Girl Can Mack*. "But I hope people come away knowing Kiely, Adrienne, and Naturi a little better."

OCTOBER 26 2002 Billboard HOT RAP TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK		TITLE / IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1 — 10 Weeks At Number 1	
1	1		**DILEMMA** / FO REEL/UNIVERSAL/UMRG	Nelly Featuring Kelly Rowland
2	2		**WORK IT** / THE GUILD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott
3	S		**LUV U BETTER** / DEF JAM/IDJMG	LL Cool J
4	4		**HEY MA** / ROC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya
5	3		**GANGSTA LOVIN'** / RUFF RYDERS/INTERSCOPE	Eve Featuring Alicia Keys
6	7		**GIMME THE LIGHT** / BLACK SHADOW/2 HARD/VP/ATLANTIC	Sean Paul
7	6		**MOVE B***H** / SPREADING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0
8	8		**TRADE IT ALL** / EPIC	Fabolous Featuring P. Diddy & Jagged Edge
9	9		**NOTHIN'** / DEF JAM/IDJMG	N.O.R.E.
10	13		**WHEN THE LAST TIME** / STAR TRAK/ARISTA	Clipse
11	10		**PO' FOLKS** / ATLANTIC	Neppy Roots Featuring Anthony Hamilton
12	11		**CLEANIN' OUT MY CLOSET** / AFTERMATH/INTERSCOPE	Eminem
13	15		**LOSE YOURSELF** / SHADY/INTERSCOPE	Eminem
14	14		**I NEED A GIRL (PART TWO)** / BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tommy Ruggeri
15	16		**OH YEAH!** / CASH MONEY/UNIVERSAL/UMRG	Big Tymers Featuring Tateeze, Boo & Gotti
16	12		**GOOD TIMES** / RUFF RYDERS/INTERSCOPE	Styles
17			**'03 BONNIE & CLYDE** / ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z Featuring Beyonce Knowles
18	17		**HOT IN HERRE** / FO REEL/UNIVERSAL/UMRG	Nelly
19	19		**REACT** / J	Erick Sermon Featuring Redman
20	18		**IF I COULD GO!** / ELEKTRA/EEG	Angie Martinez Featuring Lil' Mo & Sacario
21	23		**CRUSH TONIGHT** / TERROR SQUAD/ATLANTIC	Fat Joe Featuring Ginuwine
22	21		**STILL FLY** / CASH MONEY/UNIVERSAL/UMRG	Big Tymers
23	20		**DOWN 4 U** / MURDER INC/DEF JAM/IDJMG	Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita
24	25		**THE STREETS** / DEF JAM/IDJMG	WC Featuring Nate Dogg
25			**WANKSTA** / AFTERMATH/INTERSCOPE	50 Cent

● Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 36 mainstream R&B and 47 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Videoclip availability © 2002, VNU Business Media, Inc. All rights reserved

HOT R&B/HIP-HOP SINGLES & TRACKS™

Nielsen Broadcast Data Systems — Nielsen SoundScan

The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan from a subset panel of core R&B/Hip-Hop stores, and playlists from select non-monitored radio stations.

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			NUMBER 1/GREATEST GAINER/SALES — 1 Week At Number 1				
1	2	3	LUV U BETTER ○	THE NEPTUNES (J.T.SMITH,P.WILLIAMS,C.HUGO)	LL Cool J	DEF JAM 063856*/IDJMG	1
2	1	1	DILEMMA	BAM,R.BOWSER (K.GAMBLE,B.SIGLER,NELLY,BAM,R.BOWSER)	Nelly Featuring Kelly Rowland	FO' REEL/UNIVERSAL ALBUM CUT/UMRG	1
3	3	5	WORK IT	TIMBALAND (M.ELLIOTT,T.MOSLEY)	Missy "Misdemeanor" Elliott	THE GOLD MIND/ELEKTRA ALBUM CUT/EEG	3
4	4	4	I CARE 4 U	TIMBALAND (M.ELLIOTT,T.MOSLEY,C.M.HAMPTON,H.BANKS)	Aaliyah	BLACKGROUND ALBUM CUT	3
5	5	11	GIMME THE LIGHT ○	TROY TON,DADDY REDS (S.HENRIQUES,T.RAMM)	Sean Paul	BLACK SHADOW/2 HARD 6400/VP/ATLANTIC	5
6	8	9	DONTCHANGE	I.BARIAS,C.HAGGINS,MUSIQ SOULCHILD (MUSIQ SOULCHILD,C.HAGGINS,I.BARIAS,F.ROMANO)	Musiq	DEF SOUL ALBUM CUT/IDJMG	6
7	7	7	HEY MA ○	DR PERIOD,MAFIA BOY (C.GILES,D.PITTMAN,L.JAMES,L.RICHIE)	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya	ROC-A-FELLA/DEF JAM 063858*/IDJMG	7
8	10	10	BABY	C.SANTANA,IRV GOTTI,7 (A.DOUGLAS,A.PARKER,I.LORENZO,S.AURELIUS,M.DEAN,B.JORDAN)	Ashanti	MURDER INC./AJM ALBUM CUT/IDJMG	8
9	6	2	GANGSTA LOVIN'	IRV GOTTI,7 (L.SIMMONS,A.YARBROUGH,J.ELLIS)	Eve Featuring Alicia Keys	RUFF RYDERS ALBUM CUT/INTERSCOPE	2
10	11	8	STINGY	B.M.COX (B.M.COX,J.PERRY,J.AUSTIN)	Ginuwine	EPIC SOUNDTRACK CUT	7
11	12	16	WHEN THE LAST TIME ○	THE NEPTUNES (T.THORNTON,G.THORNTON,P.WILLIAMS,C.HUGO)	Clipse	STAR TRAK 15104*/ARISTA	11
12	9	6	MOVE B***H ○	KLC (C.BRIDGES,C.LAWSON,M.TYLER,B.SANDIMANIE)	Ludacris Featuring Mystikal & Infamous 2.0	DISTURBING THA PEACE/DEF JAM SOUTH 063840/IDJMG	3
13	13	15	PO' FOLKS ○	THE TRACKBOYZ (M.WILLIAMS,J.KENT,W.HUGHES,R.ANTHONY)	Nappy Roots Featuring Anthony Hamilton	ATLANTIC 88323*	13
14	18	25	LOVE OF MY LIFE (AN ODE TO HIP HOP) ○	E.BADU,R.SAADIQ (R.SAADIQ,E.BADU,J.POYSER,R.C.OZUNA,G.STANDRIDGE,M.CHINWAH,R.L.LYNN)	Erykah Badu Featuring Common	FOX 113887*/MCA	14
15	14	14	TRADE IT ALL	DJ CLUE,DURO (B.CASEY,B.CASEY,J.JACKSON,E.SHAW,K.HILL)	Fabolous Featuring P. Diddy & Jagged Edge	EPIC SOUNDTRACK CUT	14
			GREATEST GAINER/AIRPLAY				
16	39	—	'03 BONNIE & CLYDE	K.WEST (S.CARTER,K.WEST,PRINCE,D.HARPER,R.HOUSE,T.SHAKUR,T.WRICE)	Jay-Z Featuring Beyonce Knowles	ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG	16
17	15	13	NOTHIN' ○	THE NEPTUNES (V.SANTIAGO,P.WILLIAMS,C.HUGO)	N.O.R.E.	DEF JAM 582914*/IDJMG	2
18	20	23	BRAID MY HAIR	W.CAMPBELL,H.LILLY (W.CAMPBELL,H.LILLY)	Mario	3RD STREET ALBUM CUT/J	18
19	21	27	REACT ○	JUST BLAZE (E.SERMON,R.NOBLE,J.SMITH)	Erick Sermon Featuring Redman	J 21221*	19
20	17	17	CLEANIN' OUT MY CLOSET	EMINEM,J.BASS (M.MATHERS,J.BASS)	Eminem	WEB/AFTERMATH ALBUM CUT/INTERSCOPE	11
21	16	12	GOOD TIMES	SWIZZ BEATZ,S.DENSON (F.PAYNE)	Styles	RUFF RYDERS ALBUM CUT/INTERSCOPE	6
22	22	26	WHY I LOVE YOU	THE CHARACTERS,S.RUSSELL (T.TAYLOR,S.RUSSELL,D.MCPHERSON,C.FARRAR)	B2K	EPIC ALBUM CUT	22
23	24	24	OH YEAH! ○	M.FRESH (B.WILLIAMS,B.THOMAS,S.SLEDGE,M.MITCHELL)	Big Tymers Featuring Tateeze, Boo & Gotti	CASH MONEY/UNIVERSAL [illegible]*/UMRG	23
24	19	18	HALFCRAZY ○	I.BARIAS,C.HAGGINS (MUSIQ SOULCHILD,C.HAGGINS,I.BARIAS,FLAI)	Musiq	DEF SOUL [illegible]/IDJMG	2
25	23	21	TWO WRONGS ○	W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS)	Wyclef Jean Featuring Claudette Ortiz	COLUMBIA 79776	11
26	26	22	BURNIN' UP	THE NEPTUNES (F.EVANS,P.WILLIAMS,C.HUGO,C.HAMMONS,L.BOZSIK,J.MCKINLEY)	Faith Evans Featuring Missy "Misdemeanor" Elliott	BAD BOY PROMO SINGLE/ARISTA	19
27	27	19	HOT IN HERRE ○	THE NEPTUNES (C.BROWN,NELLY,P.WILLIAMS,C.HUGO)	Nelly	FO' REEL/UNIVERSAL 019[illegible]/UMRG	1
28	25	20	I NEED A GIRL (PART TWO) ○	M.WINANS,S.COMBS (M.WINANS,S.COMBS,C.HAWKINS,M.C.JONES,F.ROMANO,A.SHROPSHIRE)	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri	BAD BOY 79441*/ARISTA	2
29	29	34	FLOETIC	D.HENSON,K.PELZER (M.AMBROSIUS,N.STEWART,D.HENSON,K.PELZER,M.H.TORME,R.WELLS)	Floetry	SOLJAZ/DREAMWORKS ALBUM CUT/INTERSCOPE	29
30	36	45	LOSE YOURSELF	EMINEM (M.MATHERS,J.BASS,L.RESTO)	Eminem	SHADY SOUNDTRACK CUT/INTERSCOPE	30
31	43	62	WANKSTA	J.FREEMAN (M.CLERVOIX,J.FREEMAN,C.JACKSON)	50 Cent	G-UNIT/SHADY SOUNDTRACK CUT/INTERSCOPE	31
32	41	60	FABULOUS	KAYGEE,E.BERKELEY (K.GIST,E.BERKELEY,B.MUHAMMAD,M.BROWN,V.CARSTARPHEN,G.MCFADDEN,J.WHITEHEAD)	Jaheim Featuring Tha Rayne	DIVINE MILL ALBUM CUT/WARNER BROS.	32
33	33	39	LITTLE THINGS ○	S.SANDERS,INDIA.ARIE (D.J.WOLINSKI,A.FISCHER,J.SIMPSON,S.SANDERS,A.ROBERSON)	India Arie	MOTOWN 019011*/UMRG	33
34	55	66	JENNY FROM THE BLOCK	T.OLIVER,C.ROONEY,POKE & TONE (T.OLIVER,MR. DEYO,J.LOPEZ,J.C.OLIVIER,S.J.BARNES,J.F.A.MIRO,L.PARKER,S.STERLING,M.OLIVER)	Jennifer Lopez Featuring Jadakiss & Styles	EPIC ALBUM CUT	34
35	28	28	SOMEONE TO LOVE YOU	C.ROONEY,T.OLIVER (C.ROONEY)	Ruff Endz	EPIC ALBUM CUT	12
36	34	33	DON'T MESS WITH MY MAN ○	B.M.COX (B.M.COX,B.CASEY,B.CASEY)	Nivea Featuring Brian & Brandon Casey	JIVE 40041	33
37	47	59	GIRL TALK	E.HUSTLE (E.CLEMENT,K.BURRUSS,L.LOPEZ,A.MCCLOUD,T.WATKINS)	TLC	ARISTA ALBUM CUT	37
38	60	—	THUG LOVIN'	C.SANTANA,IRV GOTTI (J.ATKINS,A.PARKER,I.LORENZO,S.WONDER)	Ja Rule Featuring Bobby Brown	MURDER INC./DEF JAM ALBUM CUT/IDJMG	38
39	31	29	ONE MAN	D.BABBS (D.BABBS)	Tank	BLACKGROUND ALBUM CUT	25
40	32	55	CRUSH TONIGHT ○	PRECISION (J.CARTAGENA,L.GATES,A.LYONS,M.VALENZANO,J.EADDY,E.LUMPKIN)	Fat Joe Featuring Ginuwine	TERROR SQUAD 85402*/ATLANTIC	32
41	46	63	AIR FORCE ONES	THE TRACKBOYZ (NELLY,KYJUAN,ALI,M.LEE)	Nelly Featuring St. Lunatics	FO' REEL/UNIVERSAL ALBUM CUT/UMRG	41
42	51	51	FUNNY	G.LEVERT,R.BOWLAND (G.LEVERT,R.BOWLAND,F.BROWN III,N.MCKINNEY)	Gerald Levert	ELEKTRA ALBUM & SOUNDTRACK CUT/EEG	42
43	40	40	MULTIPLY	DENAUN (A.JOINER,D.PORTER)	Xzibit	LOUD ALBUM CUT/COLUMBIA	40
44	44	54	TALKIN' TO ME	R.HARRISON (R.HARRISON)	Amerie	RISE ALBUM CUT/COLUMBIA	44
45	42	47	BY MYSELF	BEAT IN AZZ,KAINE (D.ROC,KAINE,BEAT IN AZZ,MR. BALL)	Ying Yang Twins Featuring Mr. Ball	COLLIPARK IN THE PAINT ALBUM CUT/KOCH	42
46	48	48	FOOLISH ○	IRV GOTTI,7 (A.DOUGLAS,I.LORENZO,M.DEBARGE,E.JORDAN,S.AURELIUS)	Ashanti	MURDER INC./AJM [illegible]*/IDJMG	1
47	52	52	ARE WE CUTTIN' ○	TIMBALAND (M.TROY,T.MOSLEY,C.YOUNG)	Pastor Troy Featuring Ms. Jade	MADD SOCIETY/UNIVERSAL [illegible]/UMRG	47
48	56	56	HE IS ○	J.NILE,THE PHANTOM (J.NILE,V.J.SMITH)	Heather Headley	RCA [illegible]*	48
49	37	36	ANYTHING	KAYGEE (K.GIST,T.MOORE,[illegible])	Jaheim Featuring Next	DIVINE MILL ALBUM CUT/WARNER BROS.	6
50	38	35	IF I COULD GO! ○	RICK ROCK (A.MARTINEZ,C.LOVING,R.THOMAS,J.AUSTIN)	Angie Martinez Featuring Lil' Mo & Sacario	ELEKTRA 67311*/EEG	26
51	49	49	THE STREETS ○	S.STORCH (W.CALHOUN,S.STORCH,N.HALE)	WC Featuring Nate Dogg	DEF JAM 063874*/IDJMG	49
52	59	70	DON'T SAY NO, JUST SAY YES ○	S.HUFF (M.AVANT,S.HUFF)	Avant	MAGIC JOHNSON 113[illegible]*/MCA	52
53	53	57	TONIGHT I'M GONNA LET GO ○	M.DUNN,R.KELLY,SCORPIO (S.JOHNSON,M.DUNN,J.SEALS,T.SMITH,R.MCNAIR,E.L.JONES,W.LEWIS)	Syleena Johnson Featuring Busta Rhymes, Rampage, Sham & Spliff Star	JIVE 40047*	53
54	57	65	ROCK THE PARTY ○	M.WINANS (R.SCOTT,M.WINANS)	Benzino	SURRENDER/ELEKTRA 67330*/EEG	54
55	66	73	I SHOULD BE...	ROUNDTABLE,ADROW PRODUCTIONS,SISQO (J.FEATHERSTONE,A.JOYNER,J.ASKEW,M.FEATHERSTONE,C.FEATHERSTONE)	Dru Hill	DEF SOUL ALBUM CUT/IDJMG	55
56	58	58	STOLE	D.DEVILLER,S.HOSEIN,S.KIPNER (D.DEVILLER,S.HOSEIN,S.KIPNER)	Kelly Rowland	MUSIC WORLD ALBUM CUT/COLUMBIA	56
57	61	61	RELAX YOUR MIND ○	C.MCKINNEY,HENNESSEY,R.BROWN (R.BROWN,J.WASHINGTON,F.FLEURIMOND,C.MCKINNEY,W.DEBARGE,E.DEBARGE,E.JORDAN)	Boyz II Men Featuring Faith Evans	ARISTA 15180*	52
58	65	67	UP & DOWN (IN & OUT) ○	J.JAM,T.LEWIS (D.COX,J.HARRIS III,T.LEWIS,J.WRIGHT,A.RICHBOURG)	Deborah Cox	J 21404*	58
59	54	41	CHING, CHING	TIMBALAND (N.FURTADO,G.EATON,BRIAN WEST,T.MOSLEY,C.YOUNG,G.MOSLEY)	Ms. Jade Featuring Timbaland & Nelly Furtado	BEAT CLUB ALBUM CUT/INTERSCOPE	41
60	67	77	HIT THE FREEWAY ○	THE NEPTUNES (P.WILLIAMS,C.HAWKINS)	Toni Braxton Featuring Loon	ARISTA 15190*	60
61	63	76	GROWING PAINS (DO IT AGAIN) ○	P.KING (C.BRIDGES,A.WILSON,K.BRYCE,P.FRANCIS,C.MAYFIELD)	Disturbing Tha Peace Featuring Ludacris, Scarface, Shawnna, Lil' Fate & Keon Bryce	DISTURBING THA PEACE/DEF JAM SOUTH 063875*/IDJMG	61
62	71	—	NO LETTING GO	S.MARSDEN (V.CHARLES,S.MARSDEN)	Wayne Wonder	GREENSLEEVES ALBUM CUT	62
63	62	53	LIKE I LOVE YOU ○	THE NEPTUNES (J.TIMBERLAKE,C.HUGO,P.WILLIAMS)	Justin Timberlake	JIVE 40054*	53
64	64	64	MORE THAN A WOMAN ○	EDDIE F.,D.LIGHTY (E.FERRELL,D.LIGHTY,C.LIGHTY,B.MUHAMMED,C.RICHARDSON)	Angie Stone & Joe	J 21228*	64
65	79	—	THIS IS MY PARTY ✱	MR. FINGAZ,UNIX (J.JACKSON,T.K.GREENE,L.GAYE,D.BRASCO)	Fabolous	DESERT STORM/ELEKTRA 67338*/EEG	65
66	83	72	CONNECTED FOR LIFE ○	M.FRESH (D.ROLLINS,O.JACKSON,D.COLLINS,B.THOMAS)	Mack 10 Featuring Ice Cube, WC & Butch Cassidy	CASH MONEY/UNIVERSAL 000073/UMRG	59
67	68	75	IN THE NAME OF LOVE	R.KELLY (R.KELLY)	R. Kelly	JIVE ALBUM CUT	67
			HOT SHOT DEBUT				
68			FROM THA CHUUUCH TO DA PALACE	THE NEPTUNES (C.BROADUS,P.WILLIAMS,C.HUGO)	Snoop Dogg	DOGGYSTYLE/PRIORITY ALBUM CUT/CAPITOL	68
69			MAKE IT CLAP	RICK ROCK (T.SMITH,W.LEWIS,R.THOMAS)	Busta Rhymes Featuring Spliff Star	J ALBUM CUT	69
70	74	83	SICK OF BEING LONELY ○	J.PHA (S.JOHNSON,D.CRAWFORD,P.ALEXANDER)	Field Mob	MCA 113[illegible]*	70
71	75	96	BROWN SUGAR (EXTRA SWEET) ○	K.WEST (D.SMITH,K.WEST,D.TOLER,SHABAZZ,D.WHAM,SH.D.DURHAM,L.MITCHELL)	Mos Def Featuring Faith Evans	FOX 113[illegible]*/MCA	71
72	76	78	BABY DO THOSE THINGS	R.SMITH (A.DAWKINS,R.SMITH,E.DAWKINS,B.ENGLISH,D.HOLLISTER)	Dave Hollister	MOTOWN ALBUM CUT/UMRG	72
73	69	69	THE WAY WE BALL	W.WESTON,KOJAK (W.WESTON)	Lil' Flip	SUCKAFREE/LOUD ALBUM CUT/COLUMBIA	69
74	70	71	FEEL IT BOY ✱	THE NEPTUNES (M.DAVIS,P.WILLIAMS,C.HUGO)	Beenie Man Featuring Janet	VP [illegible]/VIRGIN	31
75	73	74	NOTHINS FREE ○	J.SMITH (J.SMITH,S.NORRIS,T.SANDERS,C.LOVE)	Oobie Featuring Lil Jon & The East Side Boyz	BME 2374*/TVT	73
76			PARADISE	POKE & TONE (J.T.SMITH,J.C.OLIVIER,S.J.BARNES,M.M.ROGERS,K.BURKE,A.FELDER,N.J.WRIGHT)	LL Cool J Featuring Amerie	DEF JAM ALBUM CUT/IDJMG	76
77	77	84	ON MY BLOCK ○	N.MYRICK,L.STONE (B.JORDAN,N.MYRICK,L.STONE,R.FLACK,D.HATHAWAY,C.MANN)	Scarface	DEF JAM SOUTH (B/W GUESS WHO'S BACK) [illegible]/IDJMG	46
78	95	95	THE PLEDGE	7,IRV GOTTI (S.AURELIUS,I.LORENZO,T.CROCKER,A.DOUGLAS)	Irv Gotti Presents The Inc Featuring Ashanti & Caddillac Tah	MURDER INC./DEF JAM ALBUM CUT/IDJMG	65
79	80	85	ROCK IT	FULL PACK (MASTER P)	Master P Featuring Weebie & Krazy	NEW NO LIMIT/UNIVERSAL ALBUM CUT/UMRG	72
80	85	82	ONE ON ONE	ALLEN GATOR,K.SWEAT (K.SWEAT,ALLEN GATOR,WINFREE)	Keith Sweat Featuring Lola Troy & Lade Bac	ELEKTRA ALBUM & SOUNDTRACK CUT/EEG	44
81	88	90	SINGLE FOR THE REST OF MY LIFE ○	DENT (A.DENT,K.BURRUSS,J.BOYD)	Isyss	ARISTA 15146*	81
82	81	81	TAINTED ○	K.RIGGINS (R.ALTMAN,T.GLOVER,J.POWERS,A.GARDNER)	Slum Village Featuring Dwele	BARAK 77750*/CAPITOL	31
83	84	92	CREW DEEP ○	HI-TEK (C.LEWIS,T.COTTRELL,M.ELLIOTT,N.ROBERTS,B.EDWARDS,T.MOSLEY,G.CLINTON,JR.,W.MORRISON,B.COLLINS,G.JACOBS,L.PARKER)	Skillz Featuring Missy "Misdemeanor" Elliott & Kandi	RAWKUS 113[illegible]*/MCA	83
84	82	86	THE TRUTH	R.KELLY (R.KELLY)	Truth Hurts	AFTERMATH ALBUM CUT/INTERSCOPE	47
85	86	99	GET WITH ME ○	R.JERKINS (R.JERKINS,L.DANIELS,F.JERKINS III,M.J.BUTLER)	3rd Storee Featuring Joe Budden	EDMONDS/DEF SOUL [illegible]*/IDJMG	85
86			WAITIN' FOR THE DJ ○	D.DARIEN (T.K.GREENE,B.OLIVER,D.OLIVER,D.DARIEN)	Talib Kweli Featuring Bilal	RAWKUS 113874*/MCA	86
87	92	94	I DO (WANNA GET CLOSE TO YOU) ○	M.WINANS,THE HITMEN,S.COMBS (M.WINANS,S.COMBS,C.HAWKINS,W.SING,A.STUPART,M.C.JONES)	3LW Featuring P. Diddy & Loon	NINE LIVES 79790*/EPIC	50
88	87	93	CAN U HELP ME ○	J.JAM,T.LEWIS (U.RAYMOND,J.HARRIS III,T.LEWIS)	Usher	ARISTA 15186	57
89	96	—	BLOW YOUR WHISTLE ○	M.FRESH (M.BARRETT,B.THOMAS)	Petey Pablo	JIVE [illegible]*	89
90	90	—	WHAT'S GOLDEN? ○	[illegible]	Jurassic 5	INTERSCOPE [illegible]*	90
91	89	79	FOCUS	TWS (J.BUDDEN,J.KULINZINSKY)	Joe Budden	SPIT/DEF JAM PROMO SINGLE/IDJMG	73
92			HEATSEEKER ○	M.YOUNG (M.YOUNG)	Young MC	STIMULUS [illegible]	92
93	78	87	IF YOU ONLY KNEW ○	R.JERKINS (R.JERKINS,F.JERKINS III,L.DANIELS)	Prymary Colorz Featuring Rah Digga	BIG3/BEYOND 78277	78
94	91	91	I'M GONNA BE READY	J.JAM,T.LEWIS,J.WRIGHT (J.HARRIS III,T.LEWIS,J.WRIGHT,Y.ADAMS)	Yolanda Adams	ELEKTRA ALBUM CUT/EEG	74
95	100	97	HEAVEN I NEED A HUG	R.KELLY (R.KELLY)	R. Kelly	JIVE ALBUM CUT	26
96			OVER THE YEARS ○	BLUENOTE (GOOD BAD UGLY)	Good Bad Ugly	PAPER DOWN [illegible]*	91
97			HERE AND NOW (FULL CIRCLE) ○	(K.BLAKE,T.STEELE,D.ELLIOT)	Terry Steele	JTS 8814	97
98	97	—	HOLLA AT A PLAYA ○	J.PHA,POLOW FEACHE (P.ALEXANDER,D.GREEN,[illegible])	Jim Crow Featuring Sean Paul & Jazze Pha	ORCA/SCARECROW [illegible]/INTERSCOPE	97
99	98	—	BLUE JEANS ○	J.PHA ([illegible])	Yasmeen Featuring Ghostface Killah	MAGIC JOHNSON [illegible]/MCA	53
100	93	89	HE IS	W.CAMPBELL,BRANDY ([illegible])	Brandy	ATLANTIC ALBUM CUT	72

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ♀ Videoclip availability. ○ Indicates retail single available and ○ removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ✱ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for * Indicates unavailable, in which case, catalog number is for M, D, S, T or X respectively, based on availability. ©2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Words &Deeds™

by Rashaun Hall

'HEISMAN' CANDIDATE: In the business of rap music, it's important for game to recognize game. So it makes sense that Def Jam has added veteran MC **WC** to its roster. The Los Angeles native makes his debut on the label Tuesday (22) with *Ghetto Heisman*.

WC

A staple of the West Coast rap scene, WC began his career with **Low Profile** before branching out on his own to form **WC & the MAAD Circle**. The trio released two albums, *Ain't a Damn Thang Changed* (Priority) and *Curb Servin* (Payday/London-Sire). In 1996, he teamed with **Ice Cube** and **Mack 10** to form West Coast supergroup **Westside Connection**. WC made his solo debut five years ago with *The Shadiest One* (Red Ant/London-Sire), which debuted at No. 2 on the *Billboard* Top R&B/Hip-Hop Albums chart.

"Anybody who knows me or has followed my career knows that I never really had a label that was capable of getting me out there as well as Def Jam is capable of doing," WC says of the new deal. "My music has always been the driving force of my career, and it still is. But it's a lot better when you have someone supporting you as hard as Def Jam is."

According to WC, who recently reteamed with Westside Connection for the Up in Smoke tour, fan support provided the fuel for *Ghetto Heisman*.

"Everywhere I went, even though I didn't have an album out, I always received a lot of love from both cats in the game and fans," he recalls. "On the Up in Smoke tour, there was so much love when my name was announced and I went out onstage. I had to give that love back, and that's what *Ghetto Heisman* signifies—ghetto love."

Although WC appreciates the fans' admiration, he is a little weary of the popularity of the C-walk, a dance he first introduced to the masses via the Westside Connection video for "Bow Down."

"It's good to see that I still have a strong presence in the game, but it also hurts because a lot of people really don't understand what the dance really is," WC says of the gang-inspired move. "That's a dance that a group of men have died over. It's a dance that could put your life at harm. Just because you see me do it, that doesn't mean that you should."

WC's lead single—"The Streets," featuring **Snoop Dogg** and **Nate Dogg**—is currently No. 24 on the *Billboard* Hot Rap Tracks chart. *Ghetto Heisman* also features **Scarface**, Ice Cube, and Mack 10, among others.

I HEAR . . . Wu-Tang Clan's Raekwon has severed his ties with Loud/Columbia and is in negotiations with several other major labels. The Staten Island, N.Y., native is also planning a strategic alliance with the family of famed TV producer **Aaron Spelling** (*Melrose Place*, *Dynasty*). This alliance would not only include Raekwon's music career but also major film and TV affiliations, as well as a brand-new urban clothing line. Columbia representatives could not be reached for comment.

"The rumors are 100% true. I finally have all the ammo I need to show ya'll my true talents," Raekwon says. "I now have a very sophisticated team of young executives by my side with enough weapons that can control any organization in the world. So as far as 2003 goes, it's on."

Raekwon would not be the first artist to leave Loud since Columbia absorbed the label in March. Veteran rap duo **the Beatnuts** also exited and have since signed with Landspeed Records. **M.O.P.**, another former Loud act, recently signed with Roc-a-Fella. I'm also hearing that fellow Loud act **Mobb Deep** is in talks with Jive Records. Sources at Jive would neither confirm nor deny the rumor.

I LOVE HIP-HOP: Events celebrating the depth and importance of hip-hop culture are popping up all over. Planet Hip Hop's International Hip Hop Festival is scheduled for Oct. 31-Nov. 3 at the New Jersey Performing Arts Center in Newark, N.J. The three-day gathering will feature poetry and spoken-word events; theater, music, and dance performances; roundtable discussions; film screenings; and other presentations. **Public Enemy's Chuck D** will serve as keynote speaker. For more information, log on to njpac.org.

The Universal Zulu Nation will celebrate the official 28th anniversary of hip-hop culture Nov. 8-10 in New York. Events will take place at the National Black Theater in Harlem. This year's celebration will honor **James Brown**, **Sly & the Family Stone**, **George Clinton**, **Afrika Bambaataa**, **DJ Kool Herc**, and **Grand Master Flash**.

OCTOBER 26 2002 Billboard HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	**Luv U Better** — LL COOL J (DEF JAM/IDJMG) — NUMBER 1 — 1 Wk At No. 1
2	1	**Dilemma** — NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAL/UMRG)
3	3	**Work It** — MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
4	4	**I Care 4 U** — AALIYAH (BLACKGROUND)
5	5	**Gimme The Light** — SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)
6	7	**Dontchange** — MUSIQ (DEF SOUL/IDJMG)
7	8	**Hey Ma** — CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
8	10	**Baby** — ASHANTI (MURDER INC./AJM/IDJMG)
9	6	**Gangsta Lovin'** — EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)
10	11	**Stingy** — GINUWINE (EPIC)
11	9	**Move B***h** — LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
12	14	**When The Last Time** — CLIPSE (STAR TRAK/ARISTA)
13	18	**Love Of My Life (An Ode To Hip Hop)** — ERYKAH BADU FEAT. COMMON (FOX/MCA)
14	12	**Po' Folks** — NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
15	15	**Trade It All** — FABOLOUS (EPIC)
16	37	**'03 Bonnie & Clyde** — JAY-Z FEAT. BEYONCE (ROC-A-FELLA/DEF JAM/IDJMG)
17	13	**Nothin'** — N.O.R.E. (DEF JAM/IDJMG)
18	20	**Braid My Hair** — MARIO (3RD STREET/J)
19	22	**React** — ERICK SERMON FEAT. REDMAN (J)
20	17	**Cleanin' Out My Closet** — EMINEM (WEB/AFTERMATH/INTERSCOPE)
21	16	**Good Times** — STYLES (RUFF RYDERS/INTERSCOPE)
22	21	**Why I Love You** — B2K (EPIC)
23	25	**Oh Yeah!** — BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
24	19	**Halfcrazy** — MUSIQ (DEF SOUL/IDJMG)
25	23	**Two Wrongs** — WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
26	26	**Burnin' Up** — FAITH EVANS (BAD BOY/ARISTA)
27	24	**I Need A Girl (Part Two)** — P. DIDDY & GINUWINE (BAD BOY/ARISTA)
28	32	**Lose Yourself** — EMINEM (SHADY/INTERSCOPE)
29	42	**Wanksta** — 50 CENT (G UNIT/SHADY/INTERSCOPE)
30	27	**Hot In Herre** — NELLY (FO' REEL/UNIVERSAL/UMRG)
31	28	**Someone To Love You** — RUFF ENDZ (EPIC)
32	39	**Fabulous** — JAHEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)
33	53	**Jenny From The Block** — JENNIFER LOPEZ (EPIC)
34	29	**Floetic** — FLOETRY (SOLJAZ/DREAMWORKS/INTERSCOPE)
35	33	**Little Things** — INDIA.ARIE (MOTOWN/UMRG)
36	56	**Thug Lovin'** — JA RULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/IDJMG)
37	45	**Girl Talk** — TLC (ARISTA)
38	30	**One Man** — TANK (BLACKGROUND)
39	44	**Air Force Ones** — NELLY FEAT. ST. LUNATICS (FO' REEL/UNIVERSAL/UMRG)
40	55	**Funny** — GERALD LEVERT (ELEKTRA/EEG)
41	36	**Crush Tonight** — FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
42	38	**Multiply** — XZIBIT (LOUD/COLUMBIA)
43	43	**Talkin' To Me** — AMERIE (RISE/COLUMBIA)
44	41	**By Myself** — YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)
45	35	**Anything** — JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)
46	47	**Foolish** — ASHANTI (MURDER INC./AJM/IDJMG)
47	57	**He Is** — HEATHER HEADLEY (RCA)
48	40	**If I Could Go!** — ANGIE MARTINEZ (ELEKTRA/EEG)
49	51	**Are We Cuttin'** — PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)
50	50	**Don't Mess With My Man** — NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
51	46	**The Streets** — WC FEAT. NATE DOGG (DEF JAM/IDJMG)
52	58	**Don't Say No, Just Say Yes** — AVANT (MAGIC JOHNSON/MCA)
53	60	**Rock The Party** — BENZINO (SURRENDER/ELEKTRA/EEG)
54	65	**I Should Be...** — DRU HILL (DEF SOUL/IDJMG)
55	54	**Tonight I'm Gonna Let Go** — SYLEENA JOHNSON (JIVE)
56	59	**Relax Your Mind** — BOYZ II MEN FEAT. FAITH EVANS (ARISTA)
57	61	**Stole** — KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
58	52	**Ching, Ching** — MS. JADE (BEAT CLUB/INTERSCOPE)
59	62	**Up & Down (In & Out)** — DEBORAH COX (J)
60	69	**No Letting Go** — WAYNE WONDER (GREENSLEEVES)
61	64	**Hit The Freeway** — TONI BRAXTON FEAT. LOON (ARISTA)
62	63	**Growing Pains (Do It Again)** — DISTURBING THA PEACE (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
63	67	**In The Name Of Love** — R. KELLY (JIVE)
64	68	**More Than A Woman** — ANGIE STONE & JOE (J)
65	—	**Connected For Life** — MACK 10 (CASH MONEY/UNIVERSAL/UMRG)
66	—	**From The Chuuuch To Da Palace** — SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
67	66	**Like I Love You** — JUSTIN TIMBERLAKE (JIVE)
68	—	**Make It Clap** — BUSTA RHYMES FEAT. SPLIFF STAR (J)
69	74	**Sick Of Being Lonely** — FIELD MOB (MCA)
70	75	**Baby Do Those Things** — DAVE HOLLISTER (MOTOWN/UMRG)
71	—	**This Is My Party** — FABOLOUS (DESERT STORM/ELEKTRA/EEG)
72	72	**The Way We Ball** — LIL FLIP (SUCKAFREE/LOUD/COLUMBIA)
73	—	**Brown Sugar (Extra Sweet)** — MOS DEF FEAT. FAITH EVANS (FOX/MCA)
74	—	**Paradise** — LL COOL J FEAT. AMERIE (DEF JAM/IDJMG)
75	73	**Nothins Free** — [illegible] LIL JON & THE EAST SIDE BOYZ (BME/TVT)

● Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 137 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

OCTOBER 26 2002 Billboard HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	**Don't Mess With My Man** — NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE) — NUMBER 1 — 1 Wk At No. 1
2	8	**Heatseeker** — YOUNG MC (STIMULUS)
3	1	**If You Only Knew** — PRIMARY COLORZ FEAT. AAH NIGGA (BIG3/BEYOND)
4	11	**Luv U Better** — LL COOL J (DEF JAM/IDJMG)
5	10	**I Don't Really Know** — BRANDY [illegible] (HEAVENLY TUNES)
6	6	**Over The Years** — GOOD BAD UGLY (PAPER DOWN)
7	15	**Here And Now (Full Circle)** — TERRY STEELE (JTS)
8	4	**Gimme The Light** — SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)
9	3	**Blue Jeans** — YASMEEN (MAGIC JOHNSON/MCA)
10	12	**React** — ERICK SERMON FEAT. REDMAN (J)
11	7	**When The Last Time** — CLIPSE (STAR TRAK/ARISTA)
12	14	**Sex, Money, & Music** — ABOVE THE LAW (WESTWORLD)
13	9	**Grindin'** — CLIPSE (STAR TRAK/ARISTA)
14	17	**Like I Love You** — JUSTIN TIMBERLAKE (JIVE)
15	44	**Feel It Boy** — BEENIE MAN FEAT. JANET (VP/VIRGIN)
16	39	**Throw Up** — RACKET CITY (M/LANDSPEED)
17	—	**Product Of Our Environment** — J MILL FEAT. BORN FREDATORS [illegible] STREET PRIDE)
18	26	**Love Of My Life (An Ode To Hip Hop)** — ERYKAH BADU FEAT. COMMON (FOX/MCA)
19	43	**This Is My Party** — FABOLOUS (DESERT STORM/ELEKTRA/EEG)
20	16	**Hey Ma** — CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
21	27	**Give It To Me** — MAD LION FEAT. TUTAL (KILLAH PRIDE/ORPHEUS)
22	33	**Me U Want** — KAI FI FEAT. LIL GENIUS (CARIBBEAN GOLD)
23	24	**Tonight I'm Gonna Let Go** — SYLEENA JOHNSON (JIVE)
24	25	**Who U Rollin Wit?** — LIL TYKES FEAT. DON WON (MAMA'S BOY)
25	45	**Kick'n Ass** — SUPA NAT (IN DA HOLE/PYRAMID/ORPHEUS)
26	5	**Run 4 Us** — MARK LANE (INTELLIGENT/EAST CLEVELAND)
27	—	**Hit The Freeway** — TONI BRAXTON FEAT. LOON (ARISTA)
28	22	**Lights, Camera, Action!** — MR. CHEEKS (UNIVERSAL/UMRG)
29	32	**Hot In Herre (Vinyl)** — NELLY (FO' REEL/UNIVERSAL/UMRG)
30	28	**Full Moon** — BRANDY (ATLANTIC)
31	35	**Oh Yeah!** — BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
32	30	**Nothin'** — N.O.R.E. (DEF JAM/IDJMG)
33	21	**Day + Night** — ISYSS FEAT. JADAKISS (ARISTA)
34	23	**Move B***h (Vinyl)** — LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
35	18	**Rock The Party** — BENZINO (SURRENDER/ELEKTRA/EEG)
36	46	**Waitin' For The DJ** — TALIB KWELI FEAT. BILAL (RAWKUS/MCA)
37	47	**In Da Wind** — TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
38	42	**Are We Cuttin' (Vinyl)** — PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)
39	37	**Brown Sugar (Extra Sweet)** — MOS DEF FEAT. FAITH EVANS (FOX/MCA)
40	29	**Slow Dance** — LOU MOSLEY (ENSTAR)
41	20	**Bout It Bout It... Part III** — THE DIPLOMATS FEAT. MASTER P (ROC-A-FELLA/DEF JAM/IDJMG)
42	13	**Crush Tonight** — FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
43	19	**I'm Gonna Be Alright** — JENNIFER LOPEZ FEAT. NAS (EPIC)
44	34	**Crew Deep** — SKILLZ (RAWKUS/MCA)
45	56	**I Do (Wanna Get Close To You)** — 3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
46	52	**Just A Friend 2002 (Vinyl)** — MARIO (J)
47	57	**Big Poppa/Warning** — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
48	48	**Nothins Free** — OOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)
49	—	**Up & Down (In & Out)** — DEBORAH COX (J)
50	—	**Throw It Up** — [illegible] FEAT. COO COO CAL (FELONIOUS)
51	—	**Growing Pains (Do It Again)** — DISTURBING THA PEACE [illegible]
52	40	**One More Chance/Stay With Me** — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
53	66	**The Star Spangled Banner** — WHITNEY HOUSTON (ARISTA)
54	49	**I Need A Girl (Part Two)** — P. DIDDY & GINUWINE (BAD BOY/ARISTA)
55	—	**Mother** — RAY CHARLES II (NATE/CROSS OVER)
56	—	**Lazarfaces' Warning** — [illegible] (DEFINITE JUX)
57	53	**Put Me Down** — DONELL JONES (UNTOUCHABLES/ARISTA)
58	62	**Po' Folks** — NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
59	—	**Soldier's Heart** — R. KELLY (JIVE)
60	—	**Drug Music** — NON PHIXION (UNCLE HOWIE/LANDSPEED)
61	—	**Too Hood** — MONICA FEAT. JERMAINE DUPRI (J)
62	—	**Worst Comes To Worst** — DILATED PEOPLES (ABB/PRIORITY/CAPITOL)
63	59	**U Don't Have To Call** — USHER (ARISTA)
64	38	**If I Could Go!** — ANGIE MARTINEZ (ELEKTRA/EEG)
65	68	**Just A Friend 2002 (CD)** — MARIO (J)
66	58	**Blow Your Whistle** — PETEY PABLO (JIVE)
67	—	**What's Golden?** — JURASSIC 5 (RAT BEAT/INTERSCOPE)
68	—	**Crawl To Me** — KEMI (MACK DAWG)
69	72	**Diary...** — CHARLI "CHUCK" BALTIMORE (MURDER INC./DEF JAM/IDJMG)
70	50	**Guess Who's Back** — SCARFACE (DEF JAM SOUTH/IDJMG)
71	63	**Little Things** — INDIA.ARIE (MOTOWN/UMRG)
72	60	**Rap Name** — OBIE TRICE (SHADY/INTERSCOPE)
73	—	**Kiss You...** — [illegible] FEAT. TERRELL A.K.A. GHETTO ROMEO (UNIVERSAL/UMRG)
74	—	**And So...** — BOOT CAMP CLIK (DUCK DOWN)
75	41	**Two Wrongs** — WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)

● Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

OCTOBER 26 2002 Billboard

TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1	2 Weeks At Number 1	
1	1	—	XZIBIT LOUD/COLUMBIA 86029*/CRG (12.98 EQ/18.98)	Man vs Machine	1
			$ GREATEST GAINER $		
2	9	9	SOUNDTRACK FOX 113028*/MCA (18.98 CD)	Brown Sugar	2
3	2	2	PASTOR TROY MADD SOCIETY/UNIVERSAL 064052*/UMRG (12.98/18.98)	Universal Soldier	2
4	5	6	NELLY ▲ FO' REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
5	6	5	EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1
6	4	—	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	1
7	7	4	VARIOUS ARTISTS DISTURBING THA PEACE/DEF JAM SOUTH 063301*/IDJMG (12.98/18.98)	Ludacris Presents Disturbing Tha Peace: Golden Grain	1
8	3	1	INDIA.ARIE MOTOWN 064756/UMRG (12.98/18.98)	Voyage To India	1
9	10	7	CLIPSE ● STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
10	11	9	LIL' FLIP SUCKAFREE/LOUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	1
11	8	3	NAS ILL WILL/COLUMBIA 86275*/CRG (12.98 EQ/18.98)	The Lost Tapes	3
12	12	—	ISYSS ARISTA 14731 (12.98/18.98)	The Way We Do	12
			HOT SHOT DEBUT		
13	NEW		JURASSIC 5 INTERSCOPE 493437* (18.98 CD)	Power In Numbers	13
14	NEW		HEATHER HEADLEY RCA 68376 (9.98/13.98)	This Is Who I Am	14
15	15	13	SCARFACE DEF JAM SOUTH 586830*/IDJMG (12.98/18.98)	The Fix	1
16	14	14	ASHANTI ▲ MURDER INC./AJM 586830*/IDJMG (12.98/18.98)	Ashanti	1
17	16	11	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83568*/AG (12.98/18.98)	Thug Holiday	2
18	NEW		TELA RAP-A-LOT 2K 42008/RAP-A-LOT (12.98/18.98)	Double Dose	18
19	21	16	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5
20	20	18	NAPPY ROOTS ● ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3
21	19	15	EVE RUFF RYDERS 493081*/INTERSCOPE (12.98/18.98)	Eve-olution	1
22	17	12	SOUNDTRACK EPIC 86675* (18.98 EQ CD)	Barbershop	9
23	23	19	MUSIQ ● DEF SOUL 586772*/IDJMG (12.98/18.98)	Juslisen (Just Listen)	1
24	25	21	MARIO ● 3RD STREET 20026/J (12.98/17.98)	Mario	3
25	18	10	UGK JIVE 41826/ZOMBA (11.98/17.98)	Side Hustles	10
26	24	20	AMERIE RISE/COLUMBIA 86086/CRG (12.98 EQ CD)	All I Have	2
27	22	17	B-LEGIT SICK WID' IT/IN THE PAINT 8322/KOCH (12.98/17.98)	Hard 2 B-Legit	17
28	13	—	3RD STOREE EDMONDS/DEF SOUL 586873/IDJMG (8.98/14.98)	Get With Me	13
29	32	26	DEVIN J PRINCE 42003/RAP-A-LOT RESURRECTION (12.98/18.98)	Just Tryin' Ta Live	11
30	41	42	AVANT ● MAGIC JOHNSON 113008/MCA (12.98/18.98)	Ecstasy	2
31	26	25	CAM'RON ROC-A-FELLA/DEF JAM 586876*/IDJMG (12.98/18.98)	Come Home With Me	1
32	29	24	KEITH SWEAT ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	7
33	31	34	PROJECT PAT HYPNOTIZE MINDS/LOUD/COLUMBIA 86053/CRG (18.98 EQ CD)	Layin Da Smack Down	5
34	NEW		BOOT CAMP CLIK DUCK DOWN 2007* (16.98 CD)	The Chosen Few	34
35	27	35	BIG TYMERS ▲ CASH MONEY/UNIVERSAL 860977*/UMRG (18.98 CD)	Hood Rich	1
36	37	33	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	7
37	35	27	VARIOUS ARTISTS DOGGYSTYLE 113082*/MCA (18.98 CD)	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	1
38	55	37	NAAM BRIGADE ARTISTDIRECT 01023 (11.98/17.98) [H]	Early In The Game	37
39	38	41	LIL WAYNE ● CASH MONEY/UNIVERSAL 860050*/UMRG (12.98/18.98)	500 Degreez	1
40	39	44	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2
41	44	74	MIDWIKID DIVINE MILL 14702/ARISTA (12.98/18.98) [H]	Somethin Wikid This Way Comes...	41
42	33	30	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	2
43	51	45	TRIN-I-TEE 5:7 B-RITE 70036/ZOMBA (11.98/17.98)	The Kiss	15
44	30	22	BEENIE MAN SHOCKING VIBES/VP 13134*/VIRGIN (12.98/18.98)	Tropical Storm	7
45	68	81	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	4
46	34	23	ANGIE MARTINEZ ELEKTRA 62780/EEG (12.98/18.98)	Animal House	6
47	80	83	MACK 10 PRESENTS DA HOOD HOO BANGIN' 9906/D3 (18.98 CD)	Mack 10 Presents Da Hood	9
48	40	38	MARY MARY COLUMBIA 85273/CRG (12.98 EQ/18.98)	Incredible	10
49	28	31	KENNY G ARISTA 14738 (12.98/18.98)	Paradise	15
50	43	43	SLUM VILLAGE BARAK 30011*/CAPITOL (12.98/17.98)	Trinity (Past, Present And Future)	5
51	49	50	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
52	NEW		LARGE PROFESSOR MATADOR 580* (18.98 CD) [H]	1st Class	52
53	46	39	FRED HAMMOND VERITY 43197/ZOMBA (11.98/17.98)	Speak Those Things: POL Chapter 3	13
54	42	36	NATALIE COLE VERVE 589774/VG (12.98/18.98)	Ask A Woman Who Knows	24
55	NEW		ROZELLY PRESENT DA FAM BRAINSTORM 73036 (17.98 CD)	A Day N A Life...	55
56	53	53	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	5
57	46	51	KHIA FEATURING DSD ● DIRTY DOWN 751132/ARTEMIS (17.98 CD) [H]	Thug Misses	13
58	45	49	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	1
			PACESETTER		
59	86	62	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [H]	Crash The Party	24
60	NEW		VARIOUS ARTISTS UTP 90102/ORPHEUS (17.98 CD)	Juvenile Presents UTP Playas: The Compilation	60
61	70	73	AL JARREAU GRP 589777/VG (12.98/18.98)	All I Got	43
62	36	29	BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	5
63	54	40	VARIOUS ARTISTS MURDER INC./DEF JAM 063033*/IDJMG (12.98/18.98)	Irv Gotti Presents The Inc	2
64	69	47	CAMOFLAUGE PURE PAIN 01907 (16.98 CD) [H]	Keepin It Real	39
65	NEW		KRUMB SNATCHA RUMM 041240*/D&D (16.98 CD)	Respect All Fear None	65
66	50	32	VARIOUS ARTISTS ▲ BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2
67	RE-ENTRY		KINGPIN SKINNY PIMP RAP HUSTLAZ 2430/TVT (17.98 CD) [H]	Still Pimpin And Hustlin	50
68	74	52	TRUCK TURNER EMPIRE MUSICWERKS 38021 (16.98 CD) [H]	Look Both Ways Before You Cross Me	52
69	43	57	B2K ● EPIC 86497 (12.98 EQ/18.98)	B2K	1
70	77	—	PRYMARY COLORZ B43 578270/BEYOND (12.98 CD)	If You Only Knew	70
71	62	67	50 CENT FULL CLIP 2007* (16.98 CD) [H]	Guess Who's Back?	54
72	65	46	BIG TRAY DEEE EMPIRE MUSICWERKS 38040 (18.98 CD)	The General's List	21
73	59	63	YOLANDA ADAMS ● ELEKTRA 63009/EEG (12.98/18.98)	Believe	7
74	72	61	TWEET ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2
75	52	54	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	4
76	66	71	JAHEIM ▲ DIVINE MILL 47462*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2
77	58	59	ANITA BAKER ATLANTIC 78208/RHINO (17.98 CD)	The Best Of Anita Baker	29
78	RE-ENTRY		JAMES BROWN FOME 13843/RED INK (17.98 CD)	The Next Step	72
79	62	69	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3
80	60	60	N.O.R.E. DEF JAM 586582*/IDJMG (12.98/18.98)	God's Favorite	3
81	58	56	E-40 SICK WID' IT/JIVE 41800/ZOMBA (11.98/17.98)	The Ballatician: Grit & Grind	5
82	47	68	WYCLEF JEAN COLUMBIA 86402*/CRG (12.98 EQ/18.98)	Masquerade	2
83	52	79	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [H]	Love Machine	28
84	76	55	KRS-ONE FRONT PAGE/IN THE PAINT 8400/KOCH (11.98 CD)	The Mix Tape	32
85	84	88	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	7
86	90	75	DOTTIE PEOPLES ATLANTA INT'L 10279 (9.98/13.98)	Churchin' With Dottie	75
87	81	76	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43162/ZOMBA (11.98/17.98) [H]	Family Affair II: Live At Radio City Music Hall	37
88	87	58	CALHOUNS EMPIRE MUSICWERKS 38046 (16.98 CD) [H]	Made In The Dirdy South	29
89	RE-ENTRY		NATURES PROBLEM HIT 'EM HARD 1122 (9.98/15.98)	Welcome To Baltimore City	71
90	71	65	N*E*R*D* VIRGIN 11521* (18.98 CD)	In Search Of...	31
91	RE-ENTRY		HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98) [H]	The Natural	31
92	73	—	KIM WATERS SHANACHIE 5084 (17.98 CD) [H]	Someone To Love You	73
93	61	28	TECH N9NE STRANGE 1001/MSC (18.98 CD)	Absolute Power	28
94	75	70	BRANDY ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	1
95	83	80	DO OR DIE RAP-A-LOT 12647/VIRGIN (12.98/17.98)	Back 2 The Game	25
96	64	48	SOUNDTRACK ● UNIVERSAL 198298/UMRG (19.98 CD)	XXX	16
97	78	82	PAUL WALL/CHAMILLIONAIRE PAID IN FULL 025 (18.98 CD)	Get Ya Mind Correct	67
98	91	—	RUFF ENDZ EPIC 86091* (12.98 EQ/12.98)	Someone To Love You	8
99	98	—	MYSTIKAL ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4
100	RE-ENTRY		VARIOUS ARTISTS FOREALAH JAMZ 7180 (9.98/15.98)	Forealah Jamz Vol. I	79

OCTOBER 26 2002 Billboard

TOP R&B/HIP-HOP CATALOG ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1	12 Weeks At Number 1	
1	2	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	199
2	1	2PAC ▲ DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	340
3	4	MAKAVELI ▲ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	226
4	3	EMINEM ▲ [illegible]	The Marshall Mathers LP	86
5	6	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	320
6	11	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	133
7	9	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) [H]	Live In London And More...	106
8	8	BONE THUGS-N-HARMONY ▲ RUTHLESS 69443*/EPIC (11.98 EQ/15.98)	E. 1999 Eternal	244
9	5	BOB MARLEY AND THE WAILERS ◆ TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend	310
10	15	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	396
11	7	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (11.98/17.98)	Ready To Die	367
12	10	THE NOTORIOUS B.I.G. ◆ BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	255
13	23	NELLY ▲ FO' REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	120
14	—	KEITH SWEAT ▲ VINTERTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)	Make It Last Forever	323
15	19	JAY-Z ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	253
16	12	R. KELLY ▲ JIVE 41.../ZOMBA (10.98/24.98)	R.	95
17	22	TWISTA ● CREATOR'S WAY/ATLANTIC 92752*/AG (11.98/17.98) [H]	Adrenaline Rush	118
18	18	MARY J. BLIGE ▲ UPTOWN 10681/MCA (8.98/11.98)	What's The 411?	138
19	17	DR. DRE ▲ [illegible]	Dr. Dre — 2001	139
20	16	EAZY-E ▲ RUTHLESS/PRIORITY 40841*/CAPITOL (8.98/13.98)	Eazy-Duz-It	56
21	—	MILES DAVIS ▲ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue	209
22	14	DR. DRE ▲ DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	294
23	—	JODECI ▲ UPTOWN 10198/MCA (8.98/11.98)	Forever My Lady	138
24	20	THE LAST MR. BIGG WARLOCK 2822 (16.98/18.98)	Only If U Knew	24
25	—	OTIS REDDING ▲ RHINO 71147 (7.98/11.98)	The Very Best Of Otis Redding	37

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi Platino). Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Beat Box™

by Michael Paoletta

ADDICTED TO BASS: Australia's **Puretone** has achieved international success with the addictive single "Addicted to Bass." Since streeting in the U.S. Aug. 27, the MTA/V2 single has had a healthy run in the top 20 of the *Billboard* Hot Dance Music/Maxi-Singles Sales chart, notes a very happy **David Steel**, who signed the act to the label. Additionally, in last week's issue, the track reached the summit of the Hot Dance Music/Club Play chart.

STEEL

"This is my first signing as an A&R executive for a record company," says V2 head of special projects Steel, who specializes in third-party licensing and music publishing at the label. "So, yes, I'm very excited that it's done well on both charts." And with radio support from rhythm-oriented stations in Chicago, Seattle, San Francisco, and Austin, "Addicted to Bass" could very well make that crossover leap into the mainstream.

"Addicted to Bass" is a "fantastic track," Steel adds. "We hope to duplicate the success it's had overseas—where it was a top five pop hit in the U.K.—here in the U.S."

With the Tuesday (22) arrival of Puretone's full-length debut, *Stuck in a Groove*, MTA/V2 is well-poised to keep the act's momentum and profile growing. The musically diverse album finds Puretone's mastermind, producer/bassist **Josh G. Abrahams**, reveling in drum'n'bass, techno, chilled-out ambience, and left-of-center pop.

Stuck in a Groove is also home to a handful of featured vocalists, including **Amiel Daemion** ("Addicted to Bass," "Breakup Song," the title track), **Rhianna Kenny** ("Keep On," "Lift Me Up"), and **Dianne Charlemagne** ("Echoes").

For those who may not be aware of Abrahams' history, he is a graduate of Melbourne's rave scene. Along with DJ **Steve Robins** and producer **David Carbone**, he formed **Future Sound of Melbourne** in the mid-'90s and released an album (*Satyricon*).

In '97, Abrahams began collaborating with film director **Baz Luhrmann**, resulting in 1998's quirky radio hit "Everybody's Free (To Wear Sunscreen)." That same year, Abrahams released a solo album, *Sweet Distorted Holiday*, which yielded the platinum Australian hit "Addicted to Bass."

"This album covers the span of my career," Abrahams explains. "I have a pretty short attention span musically and a really broad spectrum."

SWEPT AWAY: In the Oct. 12 Beat Box, we reported that **Victor Calderone** had completed remixing **Madonna's** "Die Another Day," the title track to the new James Bond film. When the Warner Bros. single streets Tuesday (22), in addition to the Calderone rerubs, expect to find mixes by **Deepsky**, **Dirty Vegas**, and **Thunderpuss**.

And within the next few weeks, club DJs can expect promotional 12-inches of the new **Kylie Minogue** single, "Come Into My World," complete with remixes by **Robbie Rivera**, **Ash**, and **Fischerspooner**.

Speaking of Fischerspooner, Capitol will release the nü-electro act's debut album, *#1*, in February 2003. Originally, the album was scheduled to arrive last month via Ministry of Sound/MCA; that is, until the act jumped labels. While Ministry of Sound still has Fischerspooner for the U.K., Capitol/EMI has the act for the rest of the world.

SOUNDS GOOD: Peace Bisquit Discs, the new label formed by Peace Bisquit founder **Bill Coleman** (who manages **Ultra Naté**, among other artists), is scheduled to release a slew of singles in the coming weeks, including **Arthur Baker's** "Different Styles"/"Do It Like This," **Jody Watley's** "Whenever," and **Ultra Naté vs. Double Deuce's** "Whatchagonnado." Further down the road are offerings from **All Seeing I**, **Dave Warrin**, **Whatever Girl**, and **B-15 Project Featuring Jill Jones**.

DJ/producer **Dave Ralph** is also launching his own label, R-factor Recordings. Initial singles include Ralph's "Giggledropz," **Tea Freaks'** "Atmospheres" and "Dextrix," **Crikey!'s** "A Fedora Carousel," and **Ralph & Whalen's** "Dancing in Hyperspace" and "Full Contact."

CONGRATULATIONS: On Oct. 7, artist **Ultra Naté** tied the knot with her beloved, **Henry Smith**. We wish the newlyweds only the best for a wonderful future together.

Saint Etienne Brings Its Brand Of Nostalgia On Beggar's Group

BY CRAIG ROSEBERRY

For more than a decade, U.K. outfit Saint Etienne has been the reigning progenitor of the retro-minded modern generation. The trio's melancholia-infused international pop hits—including "Only Love Can Break Your Heart," "Hug My Soul," and "Nothing Can Stop Us"—remain aural souvenirs.

Now, 11 years after debuting with the album *Foxbase Alpha*, Saint Etienne (producers Pete Wiggs and Bob Stanley and chanteuse Sarah Cracknell) delivers its seventh studio album, *Finisterre* (Mantra/the Beggars Group, due Tuesday [22]).

The album, which takes its title from the name of a British shipping forecast area near the northwestern coast of Spain, is a return to form for Saint Etienne. It rekindles the group's fascination with bittersweet themes, cinematic urban landscapes, and gentle countrysides (recalling past albums *So Tough* and *Tiger Bay*).

Subtle and brash, splendorous and stark, nostalgic and current, *Finisterre* captures the beauty of living. The album is punctuated by an intriguing narrative (courtesy of British actor Michael Jayston), which serves as a backdrop to a glorious concoction reverberating with thumping electronic rhythms, late-'60s pop-exotica, bouncing hip-hop grooves, and sinuous instrumentation.

Highlights include album opener "Action," the electro-driven "Amateur" and "New Thing," the funky "Soft Like Me" (featuring rapper Wild Flower), and the Burt Bacharach-esque "Stop and Think It Over."

"This is our most accomplished recording, lyrically and sonically," Cracknell reveals. "We really wanted to experiment with a variety of musical styles while focusing on writing strong, timeless songs."

She continues, "We wanted *Finisterre* to have a nostalgic feel but also reflect the world today. We've all been through a lot—the world has changed, and I recently had a baby—which gave us a new perspective."

SAINT ETIENNE

For Cracknell, the set is a great mix of the political and the introspective, the tongue-in-cheek and the joyous. "Overall," she says, "we wanted to retain a mood that was light-hearted and optimistic."

In Europe—where it streeted Sept. 30—*Finisterre* is accompanied by a film of the same name lensed by British directors Paul Kelley and Kieran Davis. "Our music has always had a strong visual side, and we really wanted to explore that with this record," Cracknell says. "We liked the idea of a film that could illustrate and encompass the entire album as one cohesive statement."

In the U.S., Beggars Group will utilize club and lifestyle-targeted campaigns to spread the word about the new album. Beggars Group VP of marketing Matt Hamon says, "Because *Finisterre* appeals to a wide spectrum of people, our goal is to hit everyone, from the Brit-pop and indie-rock fans to college kids, the club community, and lifestyle markets."

Together with Real Life Marketing and the Karpel Group, Beggars Group will service boutique hotels, cafés, beauty salons, and trendy clothing stores with a four-track sampler. Gay bars and clubs in major markets will house listening parties, with special giveaways.

At beggars.com/us/saintetienne, fans can hear exclusive tracks (streaming only), watch videos (via a flash jukebox), and receive special Internet-only promotions.

While there are not any plans to release the set's first U.K. single, "Action," in the U.S., Beggars Group will service the track, with its DJ Tiësto remix, to club DJs. College and commercial specialty radio will also receive the track, as well as the album.

"The import single of 'Action' has been flying off the racks since its release," notes Brion Vytlacil, assistant buyer at specialty retailer Rebel Rebel in New York. "There's a strong buzz about this album, and people are really excited about it."

Managed by Martin Kelly of Heavenly Management and booked (internationally) by Alex Nightingale of ECI Music Agency (both in London)—Artie Diamond of New York-based Little Big Man handles U.S. bookings—Saint Etienne has tentative plans to embark on a U.S. tour in late winter.

The music of Stanley and Wiggs is published by Warner/Chappell, while Universal Music Publishing handles Cracknell's work.

The Beat Box Hot Plate

• **Lemon Jelly**, "Space Walk" (XL Recordings/the Beggars Group single). Last year, the U.K.'s Lemon Jelly (programmer/producer **Nick Franglen** and DJ **Fred Deakin**) compiled three previously released limited-edition EPs to form the full-length *lemonjelly.ky*. Now, to preview the release of album No. 2 (*Lost Horizons*), Lemon Jelly delivers a slightly off-kilter, wickedly soothing, guitar-strumming slice of cowboy-inspired pop. The cinematic and mysterious "Return to Patagonia" and the deliciously lazy "Pushy" are superb bonus tracks.

• **T.H.E.M. (Thee Human Ego Maniacs)**, "Here We Go"/"Voices" (Electrovenus single). Culled from the West Coast duo's electro-cuted debut, *Sin, Win & Grin*, "Here We Go" and "Voices" are cleverly rerubbed by **Blow-Up** and **the Master**, respectively, with the former recalling **Berlin** (by way of **Bobby O**) and the latter effortlessly paying homage to **Kraftwerk**. Don't overlook the bonus cut, a cover of the **Prince**-penned "Sex Shooter" (originally recorded by **Apollonia 6**), which sounds like a long-lost **Dead or Alive** track.

• **Madrid De Los Austrias**, *Amor* (Provider/Run Recordings album). In the underground club scene, Vienna-based Madrid De Los Austrias' (MDLA) remixes of **Zero 7's** "In the Waiting Line" and **Willie Bobo's** "Spanish Grease" have been well-received. With this debut album, MDLA mastermind/producers **Heinz Tronigger** and **Pogo** continue to mine a playing field of Latin- and jazz-inflected beats and rhythms. Key tracks include "Dove Estuta," "Ponta Rosa," and "Bellaria."

• **Spacefunk**, *Spectrum: A DJ Mix* (MTA/V2 album). Last year, British duo **Pussy 2000** (aka **Andy Travell** and **Steve Jones**) scored a global club hit with "It's Gonna Be Alright." With the Pussy 2000 moniker history, the twosome re-emerges under the guise of Spacefunk with a dazzling beat-mixed disc that brings together tracks by **Moby**, **Soul Mekanik**, and **Puretone** (see Beat Box, this page), among others.

MICHAEL PAOLETTA

OCTOBER 26 2002 **Billboard HOT DANCE MUSIC**™

Club Play

This Week	Last Week	2 Wks Ago	Title — Imprint & Number/Promotion Label	Artist
			NUMBER 1 — 1 Week At Number 1	
1	2	3	I DON'T WANT U (WIDELIFE & DEZROK MIXES) NERVOUS 20517	Widelife
2	4	6	GOTTA GET THRU THIS (THE PASSENGERZ & STELLA BROWNE MIXES) ISLAND 570870/IDJMG	Daniel Bedingfield
3	5	7	TWO MONTHS OFF JBO 27784/V2	Underworld
4	10	19	SERVE THE EGO (REMIXES) ATLANTIC 85300	Jewel
5	1	2	ADDICTED TO BASS MTA 27754/V2	Puretone
6	8	11	HOW MANY EMERGE 30008/CENTAUR	Taylor Dayne
7	9	16	OTHERWISE CHINA/SIRE PROMO/REPRISE	Morcheeba
8	13	27	INSATIABLE SONDOS 004	Thick Dick Featuring Latanza Waters
9	3	1	WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES) ARISTA 15101	Whitney Houston
10	11	15	LOVE STORY XL IMPORT/BEGGARS GROUP	Layo & Bushwacka!
11	7	4	EMPIRES (BRING ME MEN) (REMIXES) J 21227	Lamya
12	16	24	MOTHER SERIOUS 063808/MCA	M-Factor
13	6	5	ALL THE THINGS SHE SAID (REMIXES) INTERSCOPE PROMO	T.A.T.U.
14	20	23	SEARCH'N 24/7 2403/ARTEMIS	Nicole J. McCloud
15	17	21	HE THINK I DON'T KNOW (HQ2 CLUB MIX) MCA ALBUM CUT	Mary J. Blige
16	12	14	EXTREME WAYS V2 01304	Moby
17	35	47	IRRESISTIBLE! TWISTED 77823/THE RIGHT STUFF	Superchumbo
18	27	33	SUPER WOMAN KING STREET 1140	GTS Featuring Karyn White
19	29	32	ALL TO YOU (STONEBRIDGE REMIXES) UNIVERSAL IMPORT	Seiko
20	31	36	DESIRE MOONSHINE 88406	GusGus
21	23	31	NO ONE'S GONNA CHANGE YOU GROOVILICIOUS 282/STRICTLY RHYTHM	Reina
22	30	35	ENDANGERED SPECIES SAINT GEORGE IMPORT/SONY	Deep Forest
23	33	40	STEVE MCQUEEN (REMIXES) A&M PROMO/INTERSCOPE	Sheryl Crow
24	22	17	WALKING ON FIRE NETTWERK 33160	Evolution Featuring Jayn Hanna
			POWER PICK	
25	38	42	BODY (REACH OUT) (WIDELIFE & HARD ATTACK MIXES) TOMMY BOY SILVER LABEL 2382/TOMMY BOY	Faith Trent
26	24	28	DAY DREAM (LOOKING FOR DANGER) JELLYBEAN 2547	M'Black
27	18	9	DIVINE PALM 7072	Supreme Beings Of Leisure
28	34	41	STARRY EYED SURPRISE MAVERICK PROMO/REPRISE	Oakenfold Featuring Shifty Shellshock
29	21	10	OPEN UP YOUR MIND PROVOCATIVE 77719/THE RIGHT STUFF	Eyes Cream
30	19	8	SAFE FROM HARM YOSHITOSHI 083/DEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis
31	42	—	DANCE TO THE MUSIC (PETER RAUHOFER REMIXES) STAR 69 12441	Laszlo Panaflex
32	40	43	WAKE UP WITH YOU (THE I WANNA SONG) (REMIXES) VANGUARD 80014	Julia Fordham
33	26	20	GENEDEFEKT RELIEF 72012/CAJUAL	Green Velvet
34	32	30	SHINY DISCO BALLS SUBUSA 003/SUBLIMINAL	Who Da Funk Featuring Jessica Eve
35	14	12	INSANE GROOVILICIOUS 281/STRICTLY RHYTHM	Dark Monks Featuring Mim
36	28	22	SLEEP NETTWERK 33146	Conjure One
37	25	29	OBJECTION (TANGO) EPIC PROMO	Shakira
38	15	13	I NEVER KNEW LOGIC 55000	Gloria Gaynor
39	48	—	TROY (THE PHOENIX FROM THE FLAME) RADIKAL 99135	Sinead O'Connor
40	44	—	POOR LENO WALL OF SOUND 46733/ASTRALWERKS	Roykoopp
41	45	46	MOVIN' ON JVM 010	Lectroluv Featuring Sabrina Johnston
42	46	—	IS YOU IS OR IS YOU AIN'T MY BABY? VERVE PROMO	Rae & Christian Featuring Dinah Washington
			HOT SHOT DEBUT	
43			MR. LONELY (DANCE MIXES) J PROMO	Deborah Cox
44	47	48	CRYING AT THE DISCHOTEQUE E-MAGINE PROMO	Alcazar
45	37	26	SHOW ME STAR 69 1230	Suzanne Palmer
46			I'LL BE HERE DEFINITY 017	Automagic Featuring Nashom
47			SORROW TOMMY BOY SILVER LABEL 2386/TOMMY BOY	Dolce
48	36	25	IN THE UNDERGROUND GROOVILICIOUS 280/STRICTLY RHYTHM	Psycho Radio
49	49	44	ORIGINAL SIN (JUNIOR VASQUEZ REMIX) ROCKET/UNIVERSAL PROMO/UMRG	Elton John
50	41	37	KISS KISS KISS (THE SUPERCHUMBO MIX) MINUTRAIN 002	Ono

Maxi-Singles Sales

Maxi-Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

This Week	Last Week	2 Wks Ago	Title — Imprint & Number/Distributing Label	Artist
			NUMBER 1 — 9 Weeks At Number 1	
1	1	1	ALIVE (THUNDERPUSS REMIX) EPIC 79759	Jennifer Lopez
2	2	3	FULL MOON (DANCE MIXES) ATLANTIC 85320/AG	Brandy
3	3	2	A DIFFERENT KIND OF LOVE SONG WARNER BROS. 42455/WRN	Cher
4	4	4	HEAVEN ROBBINS 72057	DJ Sammy & Yanou Featuring Do
5	5	5	SERVE THE EGO (REMIXES) ATLANTIC 85300/AG	Jewel
6	6	8	REASON ROBBINS 72070	Ian Van Dahl
7	9	9	U DON'T HAVE TO CALL (REMIXES) ARISTA 15125	Usher
8	7	7	SONG FOR THE LONELY WARNER BROS. 42422	Cher
9	8	6	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES) COLUMBIA 79754/CRG	Marc Anthony
10	10	11	DON'T LET ME GET ME (REMIXES) ARISTA 15117	Pink
11			I DON'T WANT U NERVOUS 20517	Widelife
12	14	12	THANK YOU (DEEP DISH REMIX) ARISTA 13999	Dido
13	13	10	RAPTURE (TASTES SO SWEET) UNIVERSAL 015672/UMRG	iio
14	15	14	THE NEED TO BE NAKED TOMMY BOY 2386	Amber
15	16	21	BY YOUR SIDE (REMIXES) EPIC 79544	Sade
16	12	13	WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES) RISE/COLUMBIA 79774/CRG	Amerie
17	11	15	MADAME HOLLYWOOD (REMIXES) EMPEROR NORTON 70030	Felix Da Housecat
18	23	—	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS.	Madonna
19			GOTTA GET THRU THIS ISLAND 570876/IDJMG	Daniel Bedingfield
20	20	18	YOU CAN'T GO HOME AGAIN! MCA 582096	DJ Shadow
21	22	19	ADDICTED TO BASS MTA 27754/V2	Puretone
22	18	—	SOMETHING ROBBINS 72070	Lasgo
23			BABY'S GOT A TEMPER XL/MUTE/MAVERICK/REPRISE 42458/WARNER BROS.	Prodigy
24	21	—	THEY-SAY VISION (DANCE REMIXES) MCA 155951	Res
25	25	23	YOU MAKE ME SICK (HQ2 REMIXES) LAFACE 24586/ARISTA	Pink

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 26 2002 **Billboard TOP ELECTRONIC ALBUMS**™

Sales data compiled by Nielsen SoundScan

This Week	Last Week	Artist — Imprint & Number/Distributing Label	Title
		NUMBER 1 — 3 Weeks At Number 1	
1	2	DJ SAMMY ROBBINS 75031	Heaven
2		THIEVERY CORPORATION [illegible] [H]	The Richest Man In Babylon
3	1	DIRTY VEGAS ● CREDENCE 39886/CAPITOL	Dirty Vegas
4	4	OAKENFOLD MAVERICK 48304/WARNER BROS.	Bunkka
5	3	UNDERWORLD JBO [illegible]/V2	AHundredDaysOff.
6	6	THE HAPPY BOYS ROBBINS 75030 [H]	Trance Party (Volume Two)
7	5	MOBY ● V2 [illegible]	18
8		VIC LATINO TOMMY BOY 1557 [H]	The 80's Now
9	7	ZOEGIRL SPARROW 40546 [H]	Mix Of Life
10	11	VARIOUS ARTISTS ULTRA 1138	Ultra.Trance:1
11	9	AL B. RICH MINISTRY OF SOUND [illegible]	Club Nation America Volume Two
12	10	VARIOUS ARTISTS J 20004	This Is Ultimate Dance!
13	15	LADYTRON EMPEROR NORTON [illegible] [H]	Light & Magic
14	8	SOUNDTRACK IMMORTAL 120841/VIRGIN	Blade 2
15	13	LOUIE DEVITO DEE VEE INC./MUSICRAMA	Louie DeVito's Dance Factory
16	12	MARY J. BLIGE MCA [illegible]	Dance For Me
17	17	SASHA KINETIC 54725 [H]	airdrawndagger
18	14	MIGUEL MIGS NAKED MUSIC 12996/ASTRALWERKS	Colorful You
19	18	DJ ENCORE ULTRA [illegible] [H]	DJ Encore Presents: Ultra.Dance 02
20	16	SUPREME BEINGS OF LEISURE PALM 2087 [H]	Divine Operating System
21	21	VARIOUS ARTISTS VERVE [illegible]/VG	Verve//Remixed
22	25	DJ ESCAPE GROOVILICIOUS 3119/STRICTLY RHYTHM	Party Time 2003 Part One
23	NEW	DJ DAN KINETIC [illegible]	Roundtrip
24	20	DJ SHADOW MCA 112807*	The Private Press
25	19	THE RIDDLER [illegible] [H]	Dance Mix NYC — Vol. 2

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 26 2002 **Billboard HOT DANCE BREAKOUTS**

Club Play

1. DIE ANOTHER DAY — Madonna WARNER BROS.
2. YOU CAN GET OVER — Shauna Solomon HARLEQUIN
3. LONG TIME — Static Revenger Featuring The Mullet Men MINISTRY OF SOUND
4. MURDER ON THE DANCEFLOOR — Sophie Ellis Bextor UNIVERSAL
5. LET'S RUNAWAY — Scott Michael Featuring Pepper Mashay RHODIUM

Maxi-Singles Sales

1. SIX DAYS — DJ Shadow Featuring Mos Def MCA
2. BACK 4 THE MORNING — Neja ROBBINS
3. STORYREEL — Interflow Featuring Anna Robinson TOMMY BOY SILVER LABEL
4. RUNNING — DJ Marc Aurel RADIKAL
5. YOU CAN GET OVER — Shauna Solomon HARLEQUIN

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Nashville Scene™

by Phyllis Stark

ON A JOURNEY: Mountain Heart was one of the fastest-rising groups in bluegrass music even before it connected musically with **Ricky Skaggs**. But what has happened since—the group signing with Skaggs' label, Skaggs Family Records, and having Skaggs produce its excellent third album, *No Other Way*—has taken Mountain Heart to that "next level" that artists are forever trying to elevate their careers to.

The album, which was released Sept. 17, includes a versatile mix of traditional and contemporary bluegrass, interspersed with country and gospel music, all made cohesive by the group's first-rate picking, stellar musicianship, and trademark vocal harmonies. The album debuted at No. 11 on the *Billboard* Top Bluegrass Albums chart in the Oct. 12 issue.

MOUNTAIN HEART

Vocalist/guitarist **Steve Gulley** says that in making this record, the group sought Skaggs' input "from the get-go." And he says Skaggs has "a real good way in the studio. He would always be there as a motivator. He would never let us hit a wall . . . He helped us make a bigger-sounding record.

"The idea was to take more chances musically," Gulley continues. "That was the biggest thing—to be diverse as a group and have all five [band member's] personalities included musically."

In addition to Skaggs, **Vince Gill** and **Blue Highway** dobro player **Rob Ickes** make guest appearances on *No Other Way*.

Although the group is less than 4 years old, the members of Mountain Heart are veterans of other bands. Gulley, vocalist/banjo player **Barry Abernathy**, and fiddler **Jim Van Cleve** all previously played with **Doyle Lawson & Quicksilver**. Vocalist/mandolin player **Adam Steffey** is a former member of **Alison Krauss' Union Station** and was part of the studio band that recorded **Dixie Chicks'** *Home*. The group's upright bass player is **Jason Moore**.

Steffey says it's not that the band members were creatively unfulfilled in their previous groups, but they "wanted to have more of a group effort [with Mountain Heart], where everyone can contribute ideas. All of us were wanting to have a group where we could collectively [make decisions]."

Mountain Heart previously recorded two albums for Doobie Shea Records; one, *The Journey*, won the gospel recorded performance of the year award at the International Bluegrass Music Assn. (IBMA) Awards Oct. 17 in Louisville, Ky. (see story, this page). Steffey took home the IBMA Award for mandolinist of the year.

Gulley says the group switched to the Skaggs Family label for this album because it offered better distribution and "having Ricky's name on a record can't do anything but help."

Mountain Heart has been approached about being part of the Dixie Chicks' spring tour. Meanwhile, it has been hitting the road hard on the festival circuit and will tour through the winter with Skaggs and **the Del McCoury Band**, a package booked by **Bobby Cudd** at Monterey Peninsula Artists.

The goal for the group, Steffey says, is "to get up onstage and entertain the crowd, not in a cheesy way with jokes but to play the music with energy and fire and enjoy it while we're up there."

"We have great chemistry, and we all get along so well," Gulley says. "We all genuinely like being around one another. We genuinely like to play and sing with one another. That's the biggest thing we have going for us."

THOMSON SAYS 'I'M GONE': Capitol artist **Cyndi Thomson** says she has decided to walk away from her career as a recording artist, saying she "can't commit to those obligations" that go along with the career. In a letter to fans, Thomson says she plans to "continue writing and creating music."

Capitol Records president/CEO **Mike Dungan** said in a statement that while everyone at the label is "heartbroken and bewildered at this decision, we love her and hope she will find peace and happiness in the road ahead."

Thomson became one of the country format's breakout artists with the success of her 2001 debut single, "What I Really Meant to Say," which topped the Hot Country Singles & Tracks chart for three weeks. Her first album, *My World*, has been certified gold by the Recording Industry Assn. of America.

Del McCoury Band Wins 6th IBMA Entertainer Of The Year Award

BY DEBORAH EVANS PRICE

LOUISVILLE, Ky.—The Del McCoury Band took home top honors at the 13th Annual International Bluegrass Music Assn. (IBMA) Awards Oct. 17 at the Kentucky Center for the Arts in Louisville. The group netted three accolades, including its sixth entertainer of the year award, and the song of the year honor for its cover of the Richard Thompson-penned "1952 Vincent Black Lightning."

Dan Tyminski, a member of Alison Krauss' Union Station and lead vocalist on the *O Brother, Where Art Thou?* song "Man of Constant Sorrow," collected his second male vocalist of the year trophy. Rhonda Vincent netted her third consecutive win in the female vocalist of the year category.

In another nod to the *O Brother, Where Art Thou?* phenomenon, the follow-up *Down From the Mountain* won album of the year. Produced by T Bone Burnett, the album was recorded live at Nashville's Ryman Auditorium and includes performances by the Fairfield Four, John Hartford, Alison Krauss + Union Station, Tyminski, the Cox Family, Gillian Welch, David Rawlings, the Whites, and Emmylou Harris. It spawned the Down From the Mountain tour, which won the IBMA Award for bluegrass event of the year.

HAYS

IBMA executive director Dan Hays observes that the awards celebrated the depth and breadth of talent in the bluegrass community. "The winners are an outstanding and diverse bunch, reflecting everything from pure mountain and old-time music traditions to more progressive and contemporary styles of bluegrass," he says. "No one act or album dominated the evening, and those crystal trophies [went] home with a lot of different folks."

Though the awards acknowledged newer musicians, veterans still claimed time in the spotlight. "Many of those acknowledged in 2002 by their peers have been called to the podium before," Hays says. "It's sometimes more difficult to win the fifth or sixth time than it is your first, and it's great to see artists regain a title to point out they haven't been forgotten. It's been almost 10 years since Tom Adams [a member of Dale Ann Bradley's band] was last recognized as banjo player of the year and five years since Mike Bub, who plays with the Del McCoury Band, was bass player of the year, and here they are again at the forefront."

This year's Bluegrass Hall of Honor inductees were pioneering artists the Lilly Brothers and Don Stover, well-known for taking Southern Appalachian music to the upper Northeastern region of the U.S., and respected historian/record-company executive David Freeman, owner of Rebel Records and County Records.

Following is a partial list of IBMA winners. For a complete list of honorees, visit billboard.com/awards.

Vocal group of the year: Doyle Lawson & Quicksilver.

Instrumental group of the year: Ricky Skaggs & Kentucky Thunder.

Instrumental album of the year: *Flame Keeper*, Michael Cleveland.

Recorded event of the year: *Clinch Mountain Sweethearts*, Ralph Stanley & Friends, Iris DeMent, Pam Tillis, Patty Mitchell, Gillian Welch, Dolly Parton, Maria Muldaur, Sara Evans, Joan Baez, Kristi Stanley, Gail Davies, Chely Wright, Melba Montgomery, Jeannie Seely, Lucinda Williams, and Valerie Smith.

Gospel recorded performance of the year: *The Journey*, Mountain Heart.

Emerging artists of the year: the Chapmans.

Distinguished achievement awards: Janette Carter, Pete Goble, the Lewis Family, Judy McCulloh, and Tom Riggs.

UMVD Regains No. 1 Distributor Title

BY ED CHRISTMAN

NEW YORK—Universal Music & Video Distribution (UMVD) has reclaimed the top spot in distributing country albums, finishing the nine-month mark with a 28.2% share as of Sept. 29, according to Nielsen SoundScan.

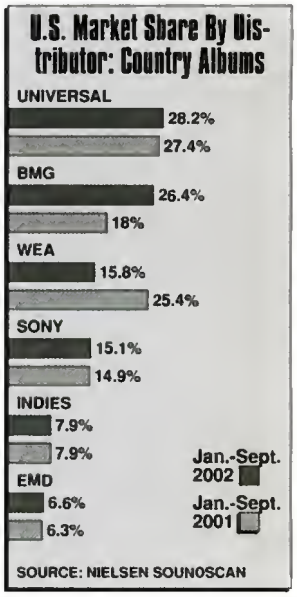
At the end of the six-month period, UMVD had ranked second with 27.8%, behind BMG Distribution, which then had 27.9%. Toby Keith's July release, *Unleashed*, coupled with continuing sales of the *O Brother, Where Art Thou?* soundtrack, made the difference for UMVD in the third quarter. The company's nine-month market share is also an improvement on the 27.4% it had in the corresponding period last year, when it was also the top country distributor.

BMG finishes the nine-month period with 26.4%, which is down from the 27.9% it had at the halfway mark this year but is a great improvement over the 18% it had last year in the nine-month period, when it ranked third. BMG has been fueled by Alan Jackson's *Drive* and Kenny Chesney's *No Shoes, No Shirt, No Problems* this year.

WEA places third with a 15.8% piece of the pie for the nine-month period, which is down a whopping 10 percentage points from the 25.4% it had last year in the corresponding time frame.

In placing fourth, Sony Music Distribution tallied a 15.1% market share, up slightly from the 14.9% it had last year in the corresponding period. It is also an improvement from the 11.4% it had at the six-month mark, thanks in large part to the August release of Dixie Chicks' *Home*.

Independent distributors, collectively, garnered 7.9%, which ranked them fifth, while EMI Music Distribution brought up the rear with 6.6%.



OCTOBER 26 2002

Billboard TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

This Week	Last Week	2 Wks Ago	Artist / Imprint & Number/Distributing Label	Title	Peak Position
			NUMBER 1 — 3 Weeks At Number 1		
1	1	1	ELVIS PRESLEY — RCA 68079* (12.98/19.98)	Elv1s: 30 #1 Hits	1
2	2	2	DIXIE CHICKS ▲[2] — MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1
			HOT SHOT DEBUT		
3			KEITH URBAN — CAPITOL 32936 (12.98/18.98)	Golden Road	3
4	4	3	TOBY KEITH ▲ — DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
5	3	—	LEANN RIMES — CURB 78747 (12.98/18.98)	Twisted Angel	3
6	5	5	KENNY CHESNEY ▲ — BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
7	7	6	SOUNDTRACK ▲[6] — LOST HIGHWAY 170069/MERCURY (12.98/18.98)	O Brother, Where Art Thou?	1
8	8	9	MARTINA MCBRIDE ▲ — RCA 67012/RLG (12.98/18.98)	Greatest Hits	1
9	6	4	TRAVIS TRITT — COLUMBIA 86560/SONY (12.98 EQ/18.98)	Strong Enough	4
10	10	8	ALAN JACKSON ▲[2] — ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
11	11	11	DIAMOND RIO — ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
12	9	10	NICKEL CREEK — SUGAR HILL 3941 (18.98 CD)	This Side	2
13			JOHN MICHAEL MONTGOMERY — WARNER BROS. 48341/WRN	Pictures	13
14	13	15	MONTGOMERY GENTRY — COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3
15	16	16	TIM MCGRAW ▲[3] — CURB 77978 (12.98/18.98)	Greatest Hits	1
16	15	14	REBECCA LYNN HOWARD — MCA NASHVILLE 170280 (11.98/16.98)	Forgive	5
17			PINMONKEY — BNA (14.98) [N]	Pinmonkey	17
18	17	12	DELBERT MCCLINTON — NEW WEST 6041 (18.98 CD)	Room To Breathe	12
19	12	13	LEE ANN WOMACK — MCA NASHVILLE 170306 (12.98/18.98)	Something Worth Leaving Behind	2
			GREATEST GAINER		
20	19	20	GEORGE STRAIT ● — MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1
21	18	—	THE NITTY GRITTY DIRT BAND — CAPITOL 40177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	18
22	14	7	STEVE EARLE — SHERIDAN SQUARE 54147/ARTEMIS (17.98 CD)	Jerusalem	7
23	20	19	LINDA RONSTADT — ELEKTRA 76108/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
24	21	18	DARRYL WORLEY — DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1
25	23	22	TIM MCGRAW ▲ — CURB 78711 (12.98/18.98)	Set This Circus Down	1
26	22	21	TOBY KEITH ▲[2] — DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
27	25	23	JOE NICHOLS — UNIVERSAL SOUTH 170285 (11.98/17.98) [N]	Man With A Memory	12
28	26	24	BRAD PAISLEY ▲ — ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
29	28	30	GARY ALLAN ● — MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
30	24	17	VARIOUS ARTISTS — COLUMBIA 86311/CRG (18.98 EQ CD)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17
31	29	31	LONESTAR ▲ — BNA 67011/RLG (12.98/18.98)	I'm Already There	1
32	31	33	GEORGE STRAIT — MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
33	30	28	ALISON KRAUSS + UNION STATION ● — ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	3
34	27	25	BLAKE SHELTON ● — WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
35	36	35	BROOKS & DUNN ▲ — ARISTA NASHVILLE 67032/RLG (12.98/18.98)	Steers & Stripes	1
36	32	34	TRACY BYRD — RCA 67028/RLG (11.98/17.98)	Ten Rounds	12
37	37	38	BILL ENGVALL — WARNER BROS. 48248/WRN (11.98/17.98)	Cheap Drunk: An Autobiography	37
38	34	26	DOLLY PARTON — BLUE EYE 3946/SUGAR HILL (10.98/16.98)	Halos & Horns	4
39	35	29	AARON TIPPIN — LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10
40			BROOKS & DUNN — ARISTA NASHVILLE 67055/RLG (11.98/17.98)	It Won't Be Christmas Without You	40
41	38	38	SHEDAISY — LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3
42	39	37	PHIL VASSAR — ARISTA NASHVILLE 67048/RLG (11.98/17.98)	American Child	4
43	42	44	EMERSON DRIVE — DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [N]	Emerson Drive	13
44	40	41	WILLIE NELSON — LOST HIGHWAY 170339/MERCURY (12.98/18.98)	The Great Divide	5
45	41	40	KELLIE COFFEY — BNA 67041/RLG (10.98/16.98)	When You Lie Next To Me	5
46	43	43	VARIOUS ARTISTS ● — BNA 67041/RLG	Totally Country	2
47	44	47	TRICK PONY ● — WARNER BROS. 47924/WRN (11.98/17.98)	Trick Pony	12
48	48	49	TRACE ADKINS — CAPITOL 30811 (18.98)	Chrome	4
49	46	39	TANYA TUCKER — TUCKERTIME 30827/CAPITOL (10.98/17.98)	Tanya	39
50	45	46	LEANN RIMES ● — CURB 78758 (11.98/17.98)	I Need You	1
51	49	50	GARTH BROOKS ▲[1] — CAPITOL 31330 (10.98/16.98)	Scarecrow	1
52	50	48	KELLY WILLIS — RYKODISC 10625 (14.98 CD) [N]	Easy	29
53	51	58	MONTGOMERY GENTRY ● — COLUMBIA 62181/SONY (11.98 EQ/17.98)	Carrying On	6
			PACESETTER		
54	67	68	VARIOUS ARTISTS — ROUNDER 610506/IDJMG (17.98 CD)	O Sister 2: A Women's Bluegrass Collection	54
55	47	63	WAYLON JENNINGS — BMG HERITAGE/RCA 65798/RLG (24.98 CD)	RCA Country Legends Waylon Jennings	19
56	52	52	REBA MCENTIRE ● — MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III – I'm A Survivor	1
57	57	59	CAROLYN DAWN JOHNSON — ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8
58	53	54	CHRIS CAGLE ● — CAPITOL 34179 (10.98/17.98) [N]	Play It Loud	19
59	60	72	CLEDUS T. JUDD — MONUMENT 85867/SONY (11.98 EQ/17.98) [N]	Cledus Envy	19
60	54	45	NANCI GRIFFITH — ROUNDER 613220 (18.98 CD)	Winter Marquee	45
61	55	57	HANK WILLIAMS — MERCURY/UTV 170268/UMRG (24.98 CD)	The Ultimate Collection	32
62	56	53	ANTHONY SMITH — MERCURY 170292 (11.98/17.98) [N]	If That Ain't Country	26
63	58	61	DIAMOND RIO ● — ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
64	63	73	KENNY ROGERS — ONO 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	63
65	61	67	PAT GREEN — REPUBLIC 018018/UNIVERSAL (8.98/14.98)	Three Days	7
66	59	60	VARIOUS ARTISTS — TIME LIFE 18781 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
67	64	74	VARIOUS ARTISTS — MADACY 1854 (10.98 CD)	Country Favorites	64
68			PAM TILLIS — LUCKY DOG/EPIC 86546/SONY (17.98 EQ CD)	It's All Relative: Tillis Sings Tillis	54
69	65	64	ROY D. MERCER — CAPITOL 40238 (10.98/16.98) [N]	The Family Album	35
70	71	62	THE FLATLANDERS — NEW WEST 6040 (17.98 CD) [N]	Now Again	19
71	66	65	SOUNDTRACK — LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
72			OLD & IN THE GRAY — ACOUSTIC DISC	Old & In The Gray	72
73	69	70	ALLISON MOORER — UNIVERSAL SOUTH 170290 (12.98 CD) [N]	Miss [illegible]	35
74			MARK CHESNUTT — COLUMBIA 86542/SONY (11.98 EQ/17.98)	Mark Chesnutt	23
75	70	55	VARIOUS ARTISTS — DUALTONE 01 0109/SONY (19.98 CD)	Dressed In Black: A Tribute To Johnny Cash	53

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [N] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 26 2002

Billboard TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

This Week	Last Week	Artist / Imprint & Number/Distributing Label	Title	Total Chart Wks
		NUMBER 1 — 8 Weeks At Number 1		
1	1	RASCAL FLATTS ▲ — LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [N]	Rascal Flatts	123
2	2	DIXIE CHICKS ◆[11] — MONUMENT 68195/SONY (10.98 EQ/17.98) [N]	Wide Open Spaces	246
3	3	DIXIE CHICKS ◆[10] — MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	163
4	5	KENNY CHESNEY ▲[2] — BNA	Greatest Hits	107
5	4	SOUNDTRACK ▲[3] — CURB 78703 (11.98/17.98)	Coyote Ugly	115
6	7	SHANIA TWAIN ◆[19] — MERCURY 536003 (12.98/18.98)	Come On Over	258
7	11	TOBY KEITH ▲ — MERCURY 566662 (11.98/17.98)	Greatest Hits Volume One	202
8	10	WILLIE NELSON ● — LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	214
9	12	FAITH HILL ▲ — WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	153
10	6	TRAVIS TRITT ▲ — COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	106
11	8	LEE ANN WOMACK ▲[3] — MCA NASHVILLE 170098 (11.98/17.98)	I Hope You Dance	125
12	9	NICKEL CREEK ● — SUGAR HILL 3909 (17.98 CD) [N]	Nickel Creek	97
13	13	JOHNNY CASH ● — LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	184
14	16	BROOKS & DUNN ▲[3] — ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	265
15	—	SARA EVANS ▲ — RCA 67964/RLG (11.98/17.98)	Born To Fly	[illegible]
16	14	THE JUDDS — CURB 77980 (7.98/11.98)	Number One Hits	118
17	19	GEORGE STRAIT ▲ — MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	[illegible]
18	17	HANK WILLIAMS JR. ▲[4] — CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	435
19	21	ALAN JACKSON ▲[5] — ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	364
20	23	JOHN DENVER — MADACY 4750 (5.98/9.98)	The Best Of John Denver	224
21	18	KEITH URBAN ● — CAPITOL 97591 (10.98/16.98) [N]	Keith Urban	95
22	15	TRAVIS TRITT ▲ — WARNER BROS. 46001/WRN (10.98/17.98)	Greatest Hits – From The Beginning	301
23	20	GARY ALLAN ▲ — MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	149
24	22	GEORGE JONES — LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	103
25	25	TIM MCGRAW ▲[4] — CURB 77886 (7.98/11.98)	Everywhere	219

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). …

OCTOBER 26 2002

Billboard HOT COUNTRY SINGLES & TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 2 Weeks At Number 1		
1	1	2	17	**SOMEBODY LIKE YOU** D.HUFF,K.URBAN (K.URBAN,J.SHANKS)	**Keith Urban** CAPITOL ALBUM CUT	1
2	2	1	20	**BEAUTIFUL MESS** M.D.CLUTE,DIAMOND RIO (S.LEMAIRE,C.MILLS,S.MINOR)	**Diamond Rio** ARISTA NASHVILLE ALBUM CUT	1
3	3	5	25	**WHERE WOULD YOU BE** M.MCBRIDE,P.WORLEY (R.PROCTOR,R.FERRELL)	**Martina McBride** RCA ALBUM CUT	3
4	5	6	16	**WORK IN PROGRESS** K.STEGALL (A.JACKSON)	**Alan Jackson** ARISTA NASHVILLE ALBUM CUT	4
5	6	7	24	**AMERICAN CHILD** B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	**Phil Vassar** ARISTA NASHVILLE ALBUM CUT	5
6	8	10	21	**MY TOWN** B.CHANCEY (J.STEELE,R.NIELSEN)	**Montgomery Gentry** COLUMBIA 79786	6
7	4	3	14	**THE IMPOSSIBLE** B.REMAN (K.LOVELACE,L.T.MILLER)	**Joe Nichols** UNIVERSAL SOUTH 172241	3
8	9	11	6	**LANDSLIDE** (DIXIE CHICKS,L.MAINES (B.NICKS)	**Dixie Chicks** MONUMENT 78791/EMN	8
9	10	12	18	**THESE DAYS** M.BRIGHT,M.WILLIAMS (RASCAL FLATTS (J.STEELE,D.WELLS,S.ROBSON)	**Rascal Flatts** LYRIC STREET ALBUM CUT	9
10	7	4	30	**TEN ROUNDS WITH JOSE CUERVO** B.J.WALKER,JR. (C.BEATHARD,M.MEENEY,M.CANNON-GOODMAN)	**Tracy Byrd** RCA ALBUM CUT	1
11	13	16	8	**SHE'LL LEAVE YOU WITH A SMILE** T.BROWN,G.STRAIT (G.BLACKMAN,J.KNOWLES)	**George Strait** MCA NASHVILLE 172255	11
12	11	14	17	**WHO'S YOUR DADDY?** J.STROUD,T.KEITH (T.KEITH)	**Toby Keith** DREAMWORKS 450815	11
13	17	18	10	**RED RAG TOP** B.GALLIMORE,T.MCGRAW,D.SMITH (J.WHITE)	**Tim McGraw** CURB ALBUM CUT	13
14	16	17	26	**FORGIVE** M.WRIGHT,T.BRUCE (R.L.HOWARD,T.BRUCE)	**Rebecca Lynn Howard** MCA NASHVILLE 172242	14
15	24	—	2	**I'M GONNA GETCHA GOOD!** R.J.LANGE (S.TWAIN,R.J.LANGE)	**Shania Twain** MERCURY ALBUM CUT	15
16	14	13	15	**CRY** M.FREDERIKSEN,F.HILL (A.APARO)	**Faith Hill** WARNER BROS. 16888/WRN	12
17	12	9	26	**THE GOOD STUFF** S.CANNON,N.WILSON,K.CHESNEY (J.COLLINS,C.WISEMAN)	**Kenny Chesney** BNA ALBUM CUT	1
18	15	8	22	**I MISS MY FRIEND** F.ROGERS,J.STROUD (T.MARTIN,M.NESLER,T.SHAPIRO)	**Darryl Worley** DREAMWORKS 450816	1
19	19	21	17	**STRONG ENOUGH TO BE YOUR MAN** B.J.WALKER,JR.,T.TRITT (T.TRITT)	**Travis Tritt** COLUMBIA 79787	19
20	21	22	14	**LIFE HAPPENED** B.J.WALKER,JR.,A.S.MARTIN (P.J.MATTHEWS,K.K.PHILLIPS)	**Tommy Cochran** EPIC ALBUM CUT/EMN	20
21	22	24	13	**EVERY RIVER** K.BROOKS,A.DUNN,M.WRIGHT (ANGELO,S.LITTLEFIELD,K.RICHEY)	**Brooks & Dunn** ARISTA NASHVILLE ALBUM CUT	21
22	23	25	16	**FALL INTO ME** R.MARX (D.ORTON,J.STOVER)	**Emerson Drive** DREAMWORKS ALBUM CUT	22
23	25	26	9	**I JUST WANNA BE MAD** B.GALLIMORE (K.LOVELACE,L.T.MILLER)	**Terri Clark** MERCURY ALBUM CUT	23
24	27	28	12	**A LOT OF THINGS DIFFERENT** N.WILSON,B.CANNON,K.CHESNEY (B.ANDERSON,D.DILLON)	**Kenny Chesney** BNA ALBUM CUT	24
25	28	27	14	**'TIL NOTHING COMES BETWEEN US** S.HENDRICKS (T.MARTY,K.HARVICK,R.MARSHALL)	**John Michael Montgomery** WARNER BROS. ALBUM CUT/WRN	25
26	29	30	17	**I WISH YOU'D STAY** F.ROGERS (C.DUBOIS,B.PAISLEY)	**Brad Paisley** ARISTA NASHVILLE ALBUM CUT	26
27	31	31	14	**UNUSUALLY UNUSUAL** D.HUFF (M.MCGUINN)	**Lonestar** BNA ALBUM CUT	27
28	30	29	16	**ONE DAY CLOSER TO YOU** P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,M.DANNA)	**Carolyn Dawn Johnson** ARISTA NASHVILLE ALBUM CUT	28
29	35	39	4	**19 SOMETHIN'** C.LINDSEY (C.DUBOIS,D.LEE)	**Mark Wills** MERCURY ALBUM CUT	29
30	32	34	11	**YOU CAN'T HIDE BEAUTIFUL** C.FARREN (M.DULANEY,J.SELLERS)	**Aaron Lines** RCA ALBUM CUT	30
31	34	33	7	**ON A MISSION** C.HOWARD (C.DEAN,K.TRIBBLE,D.L.MURPHY)	**Trick Pony** WARNER BROS. ALBUM CUT/WRN	31
32	33	35	12	**AT THE END OF THE DAY** D.HUFF (K.COFFEY,B.JAMES)	**Kellie Coffey** BNA ALBUM CUT	32
33	38	41	4	**MAN TO MAN** T.BROWN,M.WRIGHT (J.O'HARA)	**Gary Allan** MCA NASHVILLE 172256	33
34	37	37	7	**I'M NOT BREAKIN'** G.HUNT,D.LEACH,S.HOLY (J.FOSTER,M.CHRISTIAN)	**Steve Holy** CURB ALBUM CUT	34
35	40	40	3	**CHROME** D.HUFF (J.STEELE,A.SMITH)	**Trace Adkins** CAPITOL ALBUM CUT	35
36	36	36	11	**WAITIN' ON JOE** R.VAN HOY (S.AZAR)	**Steve Azar** MERCURY 172257	36
37	39	38	5	**BEAUTIFUL GOODBYE** J.HANSON,S.DORMAN (J.HANSON,K.PATTON-JOHNSTON)	**Jennifer Hanson** CAPITOL ALBUM CUT	37
38	41	42	3	**PRACTICE LIFE** D.MALLOY (A.GRIGGS,B.JAMES)	**Andy Griggs With Martina McBride** RCA ALBUM CUT	38
39	42	44	3	**A MEMORY LIKE I'M GONNA BE** B.BECKETT,J.LASETER (J.LASETER,R.MURRAH)	**Tanya Tucker** TUCKERTIME ALBUM CUT	39
40	43	46	3	**IF HER LOVIN' DON'T KILL ME** A.TIPPIN,B.WATSON,M.BRADLEY (T.WOMACK,J.RICH,V.MCGEHEE)	**Aaron Tippin** LYRIC STREET ALBUM CUT	40
41	53	—	2	**FAMILY TREE** F.ROGERS,J.STROUD (D.SCOTT)	**Darryl Worley** DREAMWORKS 450814	41
42	45	49	3	**JOHN J. BLANCHARD** B.TERRY (A.SMITH,C.WALLIN)	**Anthony Smith** MERCURY ALBUM CUT	42
43	47	51	3	**MY OLD MAN** T.HEWITT,J.NIEBANK (R.ATKINS,T.HEWITT)	**Rodney Atkins** CURB ALBUM CUT	43
44	44	45	3	**EVERYDAY ANGEL** R.FOSTER (R.FOSTER)	**Radney Foster** DUALTONE ALBUM CUT	43
45	50	53	3	**I'D LOVE TO LAY YOU DOWN** G.COLE (F.A.MACRAE)	**Daryle Singletary** AUDIUM ALBUM CUT	45
46	48	48	3	**SHE'LL GO ON YOU** M.WRIGHT,F.ROGERS (M.NARMORE)	**Josh Turner** MCA NASHVILLE 172254	46
47	49	50	3	**WHEELS** R.KINGERY,S.WHITEHEAD (R.KINGERY)	**Hometown News** VPR ALBUM CUT	47
48	52	59	3	**WHAT WE'RE GONNA DO ABOUT IT** J.RITCHEY (L.T.MILLER,C.DUBOIS)	**Tommy Shane Steiner With Bridgette Wilson-Sampras** RCA ALBUM CUT	48
49	54	55	3	**THE LUCKIEST MAN IN THE WORLD** E.SILVER (E.SILVER,M.POWELL)	**Neal McCoy** WARNER BROS. ALBUM CUT/WRN	49
50	51	57	3	**PICTURE** K.RI ROCK (R.J.RITCHIE)	**Kid Rock Featuring Sheryl Crow** LAVA ALBUM CUT	50
51	55	52	3	**THESE ARE THE DAYS** B.GALLIMORE,H.LAMAR (H.LAMAR,S.BENTLEY)	**Holly Lamar** UNIVERSAL SOUTH ALBUM CUT	51
52	60	58	3	**RUB ME THE RIGHT WAY** B.J.WALKER,JR. (B.MARTIN,M.GEIGER,J.RAMEY)	**Brad Martin** EPIC ALBUM CUT/EMN	52
				HOT SHOT DEBUT		
53			1	**I WANT MY BABY BACK** B.J.WALKER,JR. (T.MARTIN,T.SHAPIRO,M.NESLER)	**Mark Chesnutt** COLUMBIA ALBUM CUT	53
54			1	**THERE'S NO LIMIT** S.HUFF,D.CARTER (D.CARTER,R.SCRUGGS)	**Deane Carter** ARISTA NASHVILLE ALBUM CUT	54
55	59	—	2	**ALMOST HOME** C.MORGAN,P.O'DONNELL (C.MORGAN,K.K.PHILLIPS)	**Craig Morgan** BROKEN BOW ALBUM CUT	55
56	57	56	3	**THIS SIDE** A.KRAUSS (S.WATKINS)	**Nickel Creek** SUGAR HILL ALBUM CUT	56
57	46	43	4	**THE LAST MAN COMMITTED** E.HEATHERLY (H.HEATHERLY)	**Eric Heatherly** DREAMWORKS 450835	36
58			1	**A MOMENT LIKE THIS** S.FERRERA,S.MAC (J.ELOFSSON,J.REID)	**Kelly Clarkson** RCA 60622	58
59			1	**FOREVER EVERYDAY** M.WRIGHT,L.A.WOMACK (K.PATTON-JOHNSTON,D.O'DAY)	**Lee Ann Womack** MCA NASHVILLE 172263	59
60	56	47	3	**CADILLAC TEARS** L.REYNOLDS (L.SATCHER,W.VARBLE)	**Kevin Denney** LYRIC STREET ALBUM CUT	30

● Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. (M) CD Maxi-Single available. (S) Cassette Single available. (T) Vinyl Maxi-Single available. (V) Vinyl Single available. (X) Cassette Maxi-Single available. © 2002, VNU Business Media, Inc. All rights reserved.

OCTOBER 26 2002

Billboard TOP BLUEGRASS ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 12 Weeks At Number 1	
1	1			**SOUNDTRACK** ▲² LOST HIGHWAY/MERCURY 170866/IDJMG	**O Brother, Where Art Thou?**
2	2			**NICKEL CREEK** SUGAR HILL 3841	**This Side**
3	3			**THE NITTY GRITTY DIRT BAND** CAPITOL 48177	**Will The Circle Be Unbroken, Volume III**
4	4			**ALISON KRAUSS + UNION STATION** ● ROUNDER 616089/IDJMG	**New Favorite**
5	5			**DOLLY PARTON** BLUE EYE 3946/SUGAR HILL	**Halos & Horns**
6	8			**VARIOUS ARTISTS** ROUNDER 616089/IDJMG	**O Sister 2: A Women's Bluegrass Collection**
7	6			**VARIOUS ARTISTS** TIME LIFE 18701	**Time-Life's Treasury Of Bluegrass**
8	7			**SOUNDTRACK** LOST HIGHWAY 170221/MERCURY	**Down From The Mountain**
9				**OLD & IN THE GRAY** ACOUSTIC DISC 51	**Old & In The Gray**
10	9			**PATTY LOVELESS** EPIC 86851/SONY	**Mountain Soul**
11	10			**VARIOUS ARTISTS** ROUNDER 611499	**O Sister! The Women's Bluegrass Collection**
12	12			**RHONDA VINCENT** ROUNDER 616074/IDJMG	**The Storm Still Rages**
13	11			**SOUNDTRACK** VANGUARD 79566	**Songcatcher**
14				**RALPH STANLEY** CMZ/COLUMBIA 86625/CRG [N]	**Ralph Stanley**
15	13			**HAYSEED DIXIE** DUALTONE 01118 [N]	**A Hillbilly Tribute To Mountain Love**

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [N] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 26 2002

Billboard TOP COUNTRY SINGLES SALES

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1 10 Weeks At Number 1	
1	1			**LONG TIME GONE** MONUMENT 79798/CRG	**Dixie Chicks**
2	2			**GOD BLESS THE USA** CURB 73138	**Lee Greenwood**
3	3			**CAN'T FIGHT THE MOONLIGHT** ● CURB 73118	**LeAnn Rimes**
4	4			**THE IMPOSSIBLE** UNIVERSAL SOUTH 172241/UMRG	**Joe Nichols**
5	5			**I SHOULD BE SLEEPING** DREAMWORKS 450362/INTERSCOPE	**Emerson Drive**
6	6			**ROCKY TOP '96** DECCA 150274/MCA NASHVILLE	**The Osborne Brothers**
7	2			**HOW DO I LIVE** ▲² CURB 73022	**LeAnn Rimes**
8	9			**WHERE THE STARS AND STRIPES AND THE EAGLE FLY** LYRIC STREET 164059/HOLLYWOOD	**Aaron Tippin**
9	—			**ALMOST THERE** REPUBLIC/UNIVERSAL 015736/UMRG	**Gabbie Nolen**
10	—			**AMERICA WILL ALWAYS STAND** RELENTLESS NASHVILLE 5137**/MADACY	**Randy Travis**

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [N] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Jaguares Hope 'Instinct' Leads Them To Top

BY LEILA COBO

MIAMI—Following Maná's debut at the top of the *Billboard* Latin Albums chart in August, Latin rock is ready-ing for a second No. I debut this year with Jaguares' *El Primer Instinto* (The First Instinct), which streets Tuesday (22) on BMG U.S. Latin.

If Jaguares climb to the top, they'll be on familiar territory; last year, their album *Cuando la Sangre Galopa* (When the Blood Gallops) became the only Latin rock disc to debut at No. 1 on the *Billboard* Top Latin Albums Chart. The veteran Mexican band defied the promotion principles that define Latin music in this country, because it had virtually no airplay. Instead, it nurtures a broad and rock-solid fan base gleaned from years of constant touring.

Looking back, lead singer Saúl Hernández is still amazed that on that occasion, the audience's taste overrode the industry's agenda. "It was really surprising," Hernández says. "They said, 'Excuse me,' and put us up there [at No. 1]."

It's not far-fetched to imagine that barely a year later, Jaguares might match that success. *El Primer Instinto* is a collection of some of the group's signature tunes (including songs recorded during its previous incarnation as Caifanes) redone in an organic, acoustic fashion. The disc is produced by Hernández with drummer and longtime musical partner Alfonso André. (Guitarist César López "Vampiro" is the other core member of the group.)

An acoustic album wasn't even on Jaguares' agenda, but the idea was born after the band prepared for an acoustic benefit concert last year with the Red Hot Chili Peppers at the Free Sunset Clinic in Los Angeles. In the end, the performance was not acoustic, but the band kept the arrangements alive and started playing them as encores during its tour.

"As the tour went along, the

JAGUARES

acoustic part kept growing," Hernández says. "When we played El Zócalo [in Mexico City], there were more than 120,000 people [there], and we decided to do a full acoustic set. It created something very, very special. And then we went to Spain and tried out some other acoustic things there and realized it really worked. That's when we decided to record an album. Instead of taking our vacations, we went to the studio and in 15 days, we recorded and arranged the whole thing. So if you ask us who had the idea [for an acoustic album], it was the audience."

El Primer Instinto features 14 previously recorded Jaguares or Caifanes tracks, two new songs, and a cover of Juan Gabriel's "Te Lo Pido Por Favor" (I Beg of You), which is the album's single in the U.S. In Mexico, the first single is "No Dejes Que . . . " (Don't Let the Devil Swallow Us). Even the inclusion of that track was serendipitous, decided upon after the band played it at a recent homage to Juan Gabriel in Los Angeles.

Hernández says, "We hardly ever do covers, but the interesting thing about 'Te Lo Pido Por Favor' was [that we] preserved the drama of the song and the soul of the song but [brought] it to our world, to a Jaguares sound."

That sound, honed over many years, is classic, crunching, guitar-based rock, made with sweeping melodies and anchored by Hernández's plaintive, high tenor. But *El Primer Instinto* experiments with a variety of sonorities, and the album includes guest appearances by tropical band La Internacional Sonora Santanera, Mariachi Sol de México, and a string orchestra, as well as such established musicians as Chucho Merchan on bass and longtime members Leonardo Muñoz on percussion and Jimmy Zabala on harmonica and sax.

Most important, the album represents a kind of Zen moment for the band, which professes to be in a particularly fertile period, touring the U.S. even as it plans its next studio album, which is due at the end of next year.

For Hernández in particular, *El Primer Instinto* serves as a new showcase for one of the distinctive voices of Latin rock—a voice that many feared would be silenced a couple of years ago, when the singer had to undergo surgery on his vocal chords.

"I feel vindicated," Hernández says. "Because of my operations, there remained this sort of stigma that I couldn't sing anymore. But the truth is I can—and better than ever. And the notion of reinterpreting ourselves is very true. This acoustic atmosphere brought out something else in me."

September's RIAA Latin Certifications

Following are the September Recording Industry Assn. of America certifications of Latin album shipments:

PLATINUM ALBUMS (200,000 units)

Shakira, *The Remixes*, Sony Discos, her second.

Grupo Control, *Cumbias Sin Control*, EMI Latin, its first.

GOLD ALBUMS (100,000 units)

Los Originales de San Juan, *Perro Malagradecido*, EMI Latin, their fifth.

Shakira, *The Remixes*, Sony Discos, her second.

Sin Bandera, *Sin Bandera*, Sony Discos, its first.

AméricaLatina...

In Mexico: Celia Cruz will celebrate her 50 years in the music business with a spectacular concert Nov. 1 at Auditorio Nacional in Mexico City. Tickets will range in price from $14 to $70. Cruz has a decades-long association with Mexico, where she has filmed movies and the soap opera *Valentina* with Verónica Castro. TERESA AGUILERA

In Colombia: Alt-rock band Aterciopelados is preparing to release a new album that's not so new. *Evolución* (Evolution) is a collection of hits recorded by the group—whose core members are Andrea Echeverry and Héctor Buitrago—including such classics as "Bolero Falaz" (Deceitful Bolero), "Baracunátana," "El Estuche" (The Case), and a dance version of "Florecita Rockera" (Rock'n'roll Flower). The set also features two new tracks with familiar motifs: "Tanto Amor" (So Much Love), written by Echeverry for her husband, Manolo, and "Mi Vida Brilla" (My Life Shines), written in honor of Echeverry's newborn daughter, Milagros. The album will be released Nov. 5 in the U.S. by BMG U.S. Latin. GUSTAVO GOMEZ

Latin Notas™

by Leila Cobo

MIAMI FEELS THE RHYTHM: After 13 years of U.S. operations, Ritmo Latino is preparing to open to the public its first Miami-area store Oct. 31, with a grand opening planned for later in the year. The facility, which will be located at a strip mall, brings to 40 the number of Ritmo Latino stores nationwide. It is described by head buyer **Alberto Uribe** as one of the biggest in the chain.

URIBE

Ritmo's foray into Miami marks a new vote of confidence for the city, which has traditionally been slow on Latin music retail. But a changing demographic, a steady influx of new immigrants, and a lack of other major music stores in the area where Ritmo is setting up shop convinced the New Jersey-based chain to make the move.

"It's part of an expansion into the East Coast," Uribe says. "It will have a cyber café, a book section, and obviously CDs. It's our second store —Las Vegas being the first—that we're opening with the concept of having no cassettes at all."

Ritmo Latino currently has two stores in Chicago; two in the Washington, D.C., area; four in Houston; one each in New York borough the Bronx, New Jersey, and Las Vegas; and 27 in California.

Uribe says Ritmo is hoping to capitalize on the Miami area's growing influx of Mexicans and Central Americans, as well as an established Venezuelan and Argentine population.

"For example, *rock en español* is growing in Florida in an impressive manner, and that will be one of our fortés," Uribe adds. In addition to its standard stock of pop and regional Mexican, Miami's Ritmo Latino will have an equal focus on rock en español, Central American, tropical, and Cuban music.

Uribe continues, "We also plan to have a great international section, featuring music from all the countries that may have a population in Miami."

In other Ritmo Latino news, the chain is in the midst of its traditional Rocktubre promotion for Latin rock, which finishes at the end of the month with a free concert featuring local acts in front of the chain's Wilmington, Calif., store—the first Ritmo Latino store to feature Latin rock. During October, 80% of the music played inside the stores is Latin rock, and the genre is heavily featured in endcaps and other promotional material.

BACK IN THE SADDLE: **El Gran Combo de Puerto Rico's** latest double-disc, *40 Aniversario en Vivo*, has returned to stores nationwide following a settlement between BMG Music and Cartagena Publishing. Cartagena filed a lawsuit in the summer alleging copyright infringements by BMG, which led to the album's recall.

"We are glad to have resolved this matter with our friends **Ralph**, **Jeffrey**, and **Derek Cartagena** at Cartagena Publishing and look forward to a long and mutually beneficial business relationship with them in the years to come," BMG VP of business and legal affairs **Leslie José Zigel** said in a press release sent out by the label. *40 Aniversario en Vivo* peaked at No. 7 on the *Billboard* Top Latin Albums chart and continued to sell briskly even after shipment to stores stopped.

In other legal news, Latin Grammy Award winner **Vico C** has been in custody in Orlando, Fla., since Oct. 3, after a judge denied him bail because the rapper missed a previous court appointment. Vico C's legal woes stem from an arrest on two drug-related charges. The singer is currently undergoing rehabilitation treatment while promoting his new album, *Emboscada* (Ambush), on EMI Latin, which this week sits at No. 41 on the *Billboard* Top Latin Albums chart. Vico C is also known as "the Philosopher of Rap" because of his introspective lyrics.

A DOLLOP OF SUCCESS: "Aserejé," (known in English as "The Ketchup Song"), hits No. 1 on the U.K. and Australian singles charts this week. Stateside, the track is at No. 4 on the *Billboard* Hot Latin Tracks chart this issue, while **Las Ketchup's** eponymous album (Sony Discos) continues to climb. It now sits at No. 2, behind Enrique Iglesias, on the *Billboard* Top Latin Albums chart.

Billboard TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

This Week	Last Week	2 Wks. Ago	Artist / Imprint & Number/Distributing Label	Title	Peak Position
			NUMBER 1 — 4 Weeks At Number 1		
1	1	1	ENRIQUE IGLESIAS UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1
			GREATEST GAINER		
2	3	6	LAS KETCHUP SONY DISCOS/COLUMBIA 86180/CRG (15.98 EQ CD) [N]	Las Ketchup	2
3	2	2	MANA WARNER LATINA 40566 (10.98/18.98)	Revolucion De Amor	1
4	5	3	JUANES SURCO 017532/UNIVERSAL LATINO (18.98 CD) [N]	Un Dia Normal	2
5	4	—	SELENA EMI LATIN 42086 (18.98 CD)	Ones	4
6	7	5	CONJUNTO PRIMAVERA FONOVISA 86737 (9.98/13.98) [N]	Perdoname Mi Amor	2
7	8	8	LIBERACION DISA 727029/UG (8.98/13.98) [N]	Historia Musical	7
8	9	14	THALIA △ EMI LATIN 39753 (10.98/17.98) [N]	Thalia	1
9	6	4	LUPILLO RIVERA SONY DISCOS 87537 (8.98 EQ/13.98) [N]	Amorcito Corazon	4
			HOT SHOT DEBUT		
10			LOS ANGELES DE CHARLY FONOVISA [illegible] [N]	Bonita Mujer	10
11	10	7	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2
12	12	9	JENNIFER PENA UNIVISION 310052/UG (9.98/13.98) [N]	Libre	2
13	11	10	VARIOUS ARTISTS GRAMMY 01152/WARNER LATINA (10.98/18.98)	2002 Latin Grammy Nominees	5
14	20	23	VARIOUS ARTISTS LIDERES 950418 (7.98/13.98)	15 Postales De Amor	11
15	14	11	CHAYANNE △ SONY DISCOS 84667 (10.98 EQ/16.98) [N]	Grandes Exitos	1
16	22	24	VARIOUS ARTISTS DISA 724040/UG (7.98/13.98)	La Hora Sonidera	8
17	15	13	LOS TEMERARIOS AFG SIGMA [illegible]/FONOVISA (10.98/16.98)	Una Lagrima No Basta	1
18	13	15	CRISTIAN ARIOLA 95787/BMG LATIN (16.98 CD) [N]	Grandes Exitos	13
19	16	12	GILBERTO SANTA ROSA SONY DISCOS 84791 (6.98 EQ/16.98) [N]	Viceversa	2
20	18	18	LOS ACOSTA DISA 727026/UG (8.98/13.98) [N]	Historia Musical: 30 Pegaditas	8
21	17	16	SIN BANDERA ○ SONY DISCOS 84409 (16.98 EQ CD) [N]	Sin Bandera	12
22	19	17	BANDA EL RECODO FONOVISA 86238 (9.98/13.98) [N]	No Me Se Rajar	1
23	35	35	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 38740 (9.98/14.98)	Shhh!	1
24	23	29	VICENTE FERNANDEZ △² SONY DISCOS 84185 (10.98 EQ/16.98) [N]	Historia De Un Idolo Vol. 1	1
25	40	44	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1
26	43	43	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1
27	24	19	ALEJANDRO SANZ WARNER LATINA 41541 (10.98/[illegible]) [N]	MTV Unplugged	1
28	21	21	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) [N]	Historia De Un Idolo Vol. 2	2
29	59	47	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (8.98/13.98)	20 Grandes Exitos	18
30	29	28	VARIOUS ARTISTS DISA 727027/UG (8.98/11.98)	Pegaditas De...Ayer Y Hoy	14
31			LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	31
32	27	26	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)	El Clon	19
33	33	34	LOS TUCANES DE TIJUANA UNIVERSAL LATINO [illegible] [N]	Jugo A La Vida	10
34	25	27	JERRY RIVERA ARIOLA 94077/BMG LATIN (10.98/15.98) [N]	Vuela Muy Alto	8
35			INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15
36	32	22	MANU CHAO VIRGIN 13242 (16.98 CD)	The Live Album	22
37	28	25	CARLOS VIVES EMI LATIN 35854 (9.98/15.98) [N]	Dejame Entrar	1
38	50	39	PILAR MONTENEGRO △ UNIVISION 310026/UG (9.98/13.98) [N]	Desahogo	2
39	26	20	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS ([illegible] EQ/17.98)	Libre	1
40	31	30	MONCHY & ALEXANDRA J&N 84039/SONY DISCOS (8.98 EQ/13.98) [N]	Confesiones...	8
41	36	—	VICO C EMI LATIN 22808 (10.98/13.98)	Emboscada	36
42	30	33	EDNITA NAZARIO SONY DISCOS 84988 (16.98 EQ CD) [N]	Acustico	3
43	34	31	GRUPO MANIA UNIVERSAL LATINO 018980 (9.98/14.98)	Latino	21
44	45	37	GERMAN LIZARRAGA DISA 727030/UG (13.98 CD)	German Lizarraga	16
			PACESETTER		
45	75	—	LOS CAMINANTES SONY DISCOS 84274 (9.98 EQ/13.98)	20 Exitazos-Nuestras Canciones	45
46	63	56	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (6.98/11.98)	Puras Cumbias Sonideras	21
47			LOS RAZOS RCA 99053/BMG LATIN (11.98 CD)	Puros Madrazos	47
48	46	48	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) [N]	Mas De Mi Alma	1
49	39	45	LOS TERRIBLES DEL NORTE FREDDIE 71001 (7.98/13.98)	20 Corridazos	39
50	37	42	RUBEN BLADES SONY DISCOS 84625 (8.98 EQ/16.98)	Mundo	37
51	38	32	CELIA CRUZ SONY DISCOS 84072 (10.98 EQ/16.98) [N]	La Negra Tiene Tumbao	17
52			GUARDIANES DEL AMOR ARIOLA 83144/BMG LATIN (7.98/11.98)	La Mejor De Guardianes Del Amor	30
53	42	—	BANDA MACHOS WEAMEX 48872/WARNER LATINA (7.98/13.98)	Banda Machos	42
54	55	50	INTOCABLE △ EMI LATIN 37145 (9.98/15.98) [N]	Suenos	1
55	47	36	LOS ORIGINALES DE SAN JUAN ○ EMI LATIN 40864 (9.98/15.98) [N]	Perro Malagradecido	9
56	41	38	ALEXANDRE PIRES △ RCA 67883/BMG LATIN (14.98 CD) [N]	Alexandre Pires	3
57	62	63	ALICIA VILLARREAL △ UNIVERSAL LATINO 014824 (8.98/13.98) [N]	Soy Lo Prohibido	3
58	60	49	LOS ANGELES AZULES DISA 727014/UG (8.98/13.98) [N]	Historia Musical	2
59	56	58	GRUPO BRYNDIS DISA 727012/UG (8.98/13.98) [N]	Historia Musical Romantica	1
60	53	51	LA LEY ○ WEA ROCK 40049/WARNER LATINA (10.98/16.98) [N]	MTV Unplugged	13
61	57	53	GRUPO EXTERMINADOR FONOVISA 86235 (8.98/13.98)	A Calzon Quitado	38
62	52	41	GRUPO BRYNDIS DISA 720996/UG (11.98 CD)	Hablando De Amor Poemas	10
63			VARIOUS ARTISTS DISA 727030/UG (8.98/13.98)	Gigantes Gruperas	63
64	72	61	SPANISH HARLEM ORCHESTRA ROPEADOPE/ATLANTIC 93125/AG (17.98 CD)	Un Gran Dia En El Barrio	61
65	54	52	LOS RIELEROS DEL NORTE FONOVISA 6229 (8.98/13.98)	Cuesta Arriba	20
66	58	68	GRUPO MONTEZ DE DURANGO DISA 724042/UG (7.98/13.98)	El Sube Y Baja	58
67	51	40	LOS HURACANES DEL NORTE FONOVISA 86240 (9.98/13.98)	Pa'l Norte	15
68	68	57	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
69	64	59	JOAN SEBASTIAN △ MUSART 2524/BALBOA (7.98/13.98) [N]	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
70			BETO Y SUS CANARIOS DISA 724046/UG (8.98/13.98)	Mi Despedida	65
71	48	54	PLAYERO BM 51102 (7.98/13.98)	Playero 42: Episodio I	26
72	71	60	LOS BUKIS FONOVISA 6106 (8.98/13.98)	Greatest Hits	39
73			LOS CAMINANTES SONY DISCOS 84618 (13.98 EQ CD)	En Vivo	73
74	44	—	ENEMIGO INTELLIGENT 78044 (13.98 CD)	Quien Es Enemigo?	44
75			LOS CADETES DE LINARES LIDERES 950413 (7.98/13.98)	15 Exitos	75

LATIN POP ALBUMS

1	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)
2	LAS KETCHUP LAS KETCHUP (SONY DISCOS/COLUMBIA /CRG)
3	MANA REVOLUCION DE AMOR (WARNER LATINA)
4	JUANES UN DIA NORMAL (SURCO /UNIVERSAL LATINO)
5	SELENA ONES (EMI LATIN)
6	THALIA THALIA (EMI LATIN)
7	VARIOUS ARTISTS 2002 LATIN GRAMMY NOMINEES (GRAMMY /WARNER LATINA)
8	CHAYANNE GRANDES EXITOS (SONY DISCOS)
9	CRISTIAN GRANDES EXITOS (ARIOLA /BMG LATIN)
10	SIN BANDERA SIN BANDERA (SONY DISCOS)
11	A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)
12	ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)
13	SOUNDTRACK EL CLON (SONY DISCOS)
14	MANU CHAO THE LIVE ALBUM (VIRGIN)
15	PILAR MONTENEGRO DESAHOGO (UNIVISION /UG)
16	VICO C EMBOSCADA (EMI LATIN)
17	EDNITA NAZARIO ACUSTICO (SONY DISCOS)
18	MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)
19	ALEXANDRE PIRES ALEXANDRE PIRES (RCA /BMG LATIN)
20	LA LEY MTV UNPLUGGED (WEA ROCK /WARNER LATINA)

TROPICAL/SALSA ALBUMS

1	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)
2	JERRY RIVERA VUELA MUY ALTO (ARIOLA /BMG LATIN)
3	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)
4	MARC ANTHONY LIBRE (COLUMBIA /SONY DISCOS)
5	MONCHY & ALEXANDRA CONFESIONES... (J&N /SONY DISCOS)
6	GRUPO MANIA LATINO (UNIVERSAL LATINO)
7	RUBEN BLADES MUNDO (SONY DISCOS)
8	CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)
9	SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADOPE/ATLANTIC /AG)
10	VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J&N /SONY DISCOS)
11	VARIOUS ARTISTS RUMBA FLAMENCO (PUTUMAYO)
12	ELVIS CRESPO URBANO (SONY DISCOS)
13	ELIADES OCHOA ESTOY COMO NUNCA (HIGHER OCTAVE WORLD /HIGHER OCTAVE)
14	MILLY QUEZADA PIENSO ASI (SONY DISCOS)
15	VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)
16	MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)
17	VARIOUS ARTISTS BACHATAHITS 2001 (J&N /SONY DISCOS)
18	VARIOUS ARTISTS BACHATAHITS 2002 (J&N /SONY DISCOS)
19	LUIS VARGAS/ANTONY SANTOS MANO A MANO (UNIVISION /UG)
20	VARIOUS ARTISTS 100 AÑOS DE EXITOS BACHATAS Y MERENGUES (UNIVERSAL LATINO)

REGIONAL MEXICAN ALBUMS

1	CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)
2	LIBERACION HISTORIA MUSICAL (DISA /UG)
3	LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)
4	LOS ANGELES DE CHARLY BONITA MUJER (FONOVISA)
5	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION /UG)
6	JENNIFER PENA LIBRE (UNIVISION /UG)
7	VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)
8	VARIOUS ARTISTS LA HORA SONIDERA (DISA /UG)
9	LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA /FONOVISA)
10	LOS ACOSTA HISTORIA MUSICAL: 30 PEGADITAS (DISA /UG)
11	BANDA EL RECODO NO ME SE RAJAR (FONOVISA)
12	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
13	VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA /UG)
14	LOS TEMERARIOS HISTORIA MUSICAL (DISA /UG)
15	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
16	LOS ORIGINALES DE SAN JUAN 20 GRANDES EXITOS (UNIVISION /UG)
17	VARIOUS ARTISTS PEGADITAS DE...AYER Y HOY (DISA /UG)
18	LOS INVASORES DE NUEVO LEON 20 EXITOS (EMI LATIN)
19	LOS TUCANES DE TIJUANA JUGO A LA VIDA (UNIVERSAL LATINO)
20	INTOCABLE 14 GRANDES EXITOS (EMI LATIN)

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [N] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT LATIN TRACKS

OCTOBER 26 2002

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	2 Wks Ago	Weeks On	Title / Producer (Songwriter)	Artist / Imprint/Promotion Label	Peak Position
				NUMBER 1	1 Week At Number 1	
1	2	5	10	NO ME ENSENASTE / E.ESTEFANO (E.ESTEFANO,J.REYES)	Thalia / EMI LATIN	1
2	1	1	16	EL DOLOR DE TU PRESENCIA / R.PEREZ (R.PEREZ)	Jennifer Pena / UNIVISION	1
3	3	7	12	MENTIROSO / E.IGLESIAS,L.MENDEZ (E.IGLESIAS,C.GARCIA ALONSO)	Enrique Iglesias / UNIVERSAL LATINO	1
4	7	11	8	ASEREJE / M.RUIZ (M.RUIZ)	Las Ketchup / SONY DISCOS	1
5	6	8	13	POR MAS QUE INTENTO / K.SANTANDER,J.M.LUGO (K.SANTANDER)	Gilberto Santa Rosa / SONY DISCOS	8
6	8	6	14	VUELA MUY ALTO / J.REYES (E.ESTEFANO)	Jerry Rivera / ARIOLA /BMG LATIN	3
7	5	8	12	PERDONAME MI AMOR / J.GUILLEN (R.GONZALEZ MORA)	Conjunto Primavera / FONOVISA	3
8	8	9	31	Y TU TE VAS / R.L.TOLEDO (F.DE VITA)	Chayanne / SONY DISCOS	1
9	12	12	8	TODO MI AMOR / SHEPPARD,K.GIOIA (T.VERGES,B.JAMES)	Paulina Rubio / UNIVERSAL LATINO	1
10	11	10	30	ENTRA EN MI VIDA / A.BAQUEIRO (L.GARCIA,N.SCHAJRIS)	Sin Bandera / SONY DISCOS	1
11	9	7	13	ANGEL DE AMOR / FHER,A.GONZALEZ (FHER,A.GONZALEZ)	Mana / WARNER LATINA	8
12	10	6	24	A DIOS LE PIDO / G.SANTAOLALLA,JUANES (JUANES)	Juanes / SURCO /UNIVERSAL LATINO	2
13	13	19	3	CUANDO ME MIRAS ASI / R.ROMAN (A.POSSE,R.ROMAN)	Cristian / ARIOLA /BMG LATIN	13
				GREATEST GAINER		
14	18	14	10	TE SOLTE LA RIENDA / P.RIVERA (J.A.JIMENEZ)	Lupillo Rivera / SONY DISCOS	14
15	16	38	3	LA CHICA SEXY / M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana / UNIVERSAL LATINO	16
16	15	13	17	NO ME SE RAJAR / J.LIZARRAGA,A.LIZARRAGA (J.C.FRAYLE)	Banda El Recodo / FONOVISA	10
17	11	24	4	SI TUVIERA QUE ELEGIR / B.SILVETTI (R.MONTANER,Y.MARRUFO)	Ricardo Montaner / WARNER LATINA	17
18	21	16	14	ESTOY SUFRIENDO / A.VALENZUELA,O.VALENZUELA (G.LIZARRAGA)	German Lizarraga / DISA	13
19	16	—	2	LA REINA DEL SUR / LOS TIGRES DEL NORTE (T.BELLO)	Los Tigres Del Norte / FONOVISA	16
20	19	16	19	VIVIENDO / M.ANTHONY,J.A.GONZALEZ (F.OSORIO,J.VILLAMIZAR,M.ANTHONY)	Marc Anthony / COLUMBIA /SONY DISCOS	11
21	20	21	22	CUANDO TE ACUERDES DE MI / B.SILVETTI (M.A.SOLIS)	Marco Antonio Solis / FONOVISA	17
22	22	20	31	UNA LAGRIMA NO BASTA / A.A.ALBA (A.A.ALBA)	Los Temerarios / FONOVISA	1
23	27	50	7	CAPRICHO MALDITO / M.MORALES (P.GARZA)	Los Rieleros Del Norte / FONOVISA	23
24	24	22	29	ES POR AMOR / D.POVEDA (E.ESTEFANO,D.POVEDA)	Alexandre Pires / RCA /BMG LATIN	8
25	38	—	2	SUENA / R.MUNOZ,R.MARTINEZ (L.PADILLA)	Intocable / EMI LATIN	25
26	30	27	24	YO PUEDO HACER / B.SILVETTI (R.MONTANER,M.FLORES)	Ricardo Montaner / WARNER LATINA	2
27	23	23	3	AMOR DE INTERNET / L.A.RUIZ (G.ESTRADA)	Socios Del Ritmo / IM	23
28	48	—	3	QUEDO TRISTE EL JACAL / R.AYALA,F.MARTINEZ (J.G.MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte / FREDDIE	28
29	32	28	13	TU FORMA DE SER CUMBIA / A.GARZA,R.GARZA (NOT LISTED)	Alberto Y Roberto / DISA	26
30	37	33	4	TE VAS / R.PEREZ (R.PEREZ,R.LIVI)	Luis Fonsi / UNIVERSAL LATINO	30
31	40	—	[illegible]	ENTRE EL AMOR Y EL ODIO / A.JAEN (A.JAEN)	Angel Lopez / SONY DISCOS	31
32	42	48	[illegible]	UN BESO / F.MENDEZ (D.SERRANO)	Grupo Mania / UNIVERSAL LATINO	32
33	28	35	4	CARALUNA / L.F.OCHOA,BACILOS (G.VASQUEZ,J.J.VILLAMIZAR)	Bacilos / WARNER LATINA	28
34	29	26	14	MAS DEBIL QUE TU / R.MUNOZ,R.MARTINEZ (L.PADILLA)	Intocable / EMI LATIN	19
35	36	—	6	LA SALSA VIVE / S.GEORGE (J.[illegible],S.GEORGE)	Tito Nieves Featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano & Ismael Miranda / WEACARIBE /WARNER LATINA	35
36	35	34	3	ES POR TI / G.SANTAOLALLA,JUANES (JUANES)	Juanes / SURCO /UNIVERSAL LATINO	34
37	41	17	16	CARITO / E.ESTEFAN JR.,S.KRYS,C.VIVES,A.CASTRO (C.VIVES,E.CUADRADO)	Carlos Vives / EMI LATIN	14
38	25	31	20	ARBOLES DE LA BARRANCA / EL COYOTE Y SU BANDA TIERRA SANTA (C.TERRANEGRA SALAZAR)	El Coyote Y Su Banda Tierra Santa / EMI LATIN	25
39	26	29	21	CON ELLA / K.SANTANDER,D.BETANCOURT (K.SANTANDER,D.SANCHEZ)	Cristian / ARIOLA /BMG LATIN	9
40	46	45	[illegible]	NO QUE NO / J.G.DEGOLLADO,S.DEGOLLADO (R.TOVAR)	Control / EMI LATIN	35
41	33	42	14	CADA DIA MAS / NOT LISTED (R.GUIRADO)	Los Canelos De Durango / CINTAS ACUARIO /SONY DISCOS	28
				HOT SHOT DEBUT		
42	NEW		1	ASEREJE / S.DEGOLLADO,J.G.DEGOLLADO (M.RUIZ)	La Onda / EMI LATIN	42
43	NEW		1	TU NO SOSPECHAS / A.JAEN (A.JAEN,W.PAZ,R.VERGARA)	Jordi / SONY DISCOS	43
44	34	15	14	VOY A VOLVERTE LOCA / A.JAEN (R.VERGARA,F.J.DIEZ)	Alejandro Montaner / SONY DISCOS	16
45	NEW		1	ESCLAVO DE TU PIEL / NOT LISTED (R.CASTILLON)	Ricardo Castillon / FONOVISA	45
46	NEW		1	QUE BONITA PAREJA / J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian / MUSART /BALBOA	46
47	49	47	3	ALGUIEN QUE UNA VEZ AME / R.PEREZ (R.PEREZ)	Pilar Montenegro / UNIVISION	47
48	RE-ENTRY		15	TE AVISO, TE ANUNCIO (TANGO) / S.MEBARAK R.,L.MENDEZ (S.MEBARAK R.)	Shakira / EPIC /SONY DISCOS	16
49	NEW		1	MI DERROTA / M.RUBALCAVA (M.RUBALCAVA)	Beto Y Sus Canarios / DISA	47
50	NEW		1	TE AMO TANTO / M.BLASCO,L.RUSTICI (YAIRE)	Yaire / LIDERES	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 99 stations (39 Latin Pop, 17 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Title / Imprint/Promotion Label	Artist
1	7	ASEREJE / SONY DISCOS	LAS KETCHUP
2	1	MENTIROSO / UNIVERSAL LATINO	ENRIQUE IGLESIAS
3	3	NO ME ENSENASTE / EMI LATIN	THALIA
4	5	TODO MI AMOR / UNIVERSAL LATINO	PAULINA RUBIO
5	3	ANGEL DE AMOR / WARNER LATINA	MANA
6	6	Y TU TE VAS / SONY DISCOS	CHAYANNE
7	3	CUANDO ME MIRAS ASI / ARIOLA /BMG LATIN	CRISTIAN
8	6	VUELA MUY ALTO / ARIOLA /BMG LATIN	JERRY RIVERA
9	10	ENTRA EN MI VIDA / SONY DISCOS	SIN BANDERA
10	8	EL DOLOR DE TU PRESENCIA / UNIVISION	JENNIFER PENA
11	12	POR MAS QUE INTENTO / SONY DISCOS	GILBERTO SANTA ROSA
12	11	A DIOS LE PIDO / SURCO /UNIVERSAL LATINO	JUANES
13	13	SI TUVIERA QUE ELEGIR / WARNER LATINA	RICARDO MONTANER
14	14	CUANDO TE ACUERDES DE MI / FONOVISA	MARCO ANTONIO SOLIS
15	15	ES POR AMOR / RCA /BMG LATIN	ALEXANDRE PIRES
16	18	TE VAS / UNIVERSAL LATINO	LUIS FONSI
17	17	YO PUEDO HACER / WARNER LATINA	RICARDO MONTANER
18	18	ES POR TI / SURCO /UNIVERSAL LATINO	JUANES
19	10	CON ELLA / ARIOLA /BMG LATIN	CRISTIAN
20	35	TU NO SOSPECHAS / SONY DISCOS	JORDI
21	24	ENTRE EL AMOR Y EL ODIO / SONY DISCOS	ANGEL LOPEZ
22	20	VOY A VOLVERTE LOCA / SONY DISCOS	ALEJANDRO MONTANER
23	21	CARALUNA / WARNER LATINA	BACILOS
24	22	CARITO / EMI LATIN	CARLOS VIVES
25	25	TE AMO TANTO / LIDERES	YAIRE
26	28	SIRENA / SONY DISCOS	SIN BANDERA
27	—	TU SABES BIEN / EMI LATIN	EDNITA NAZARIO
28	23	TE AVISO, TE ANUNCIO (TANGO) / EPIC /SONY DISCOS	SHAKIRA
29	25	UNA LAGRIMA NO BASTA / FONOVISA	LOS TEMERARIOS
30	28	SI TU TE VAS / UNIVERSAL LATINO	PAULINA RUBIO
31	37	ESCLAVO DE TU PIEL / FONOVISA	RICARDO CASTILLON
32	38	QUE BONITA PAREJA / MUSART /BALBOA	JOAN SEBASTIAN
33	30	SHHH / EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS
34	30	LA CADENA SE ROMPIO / SONOLUX /SONY DISCOS	CHARLIE ZAA
35	34	LA VIDA QUE VA / WARNER LATINA	KABAH
36	40	CONCEBIDO SIN PECADO / EMI LATIN	CARLOS PONCE
37	31	QUEDATE / SONY DISCOS	LARA FABIAN
38	—	UNA PROMESA / LIDERES	REME
39	33	UN BESO / UNIVERSAL LATINO	GRUPO MANIA
40		TORERO / SONY DISCOS	CHAYANNE

TROPICAL/SALSA AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Title / Imprint/Promotion Label	Artist
1	1	POR MAS QUE INTENTO / SONY DISCOS	GILBERTO SANTA ROSA
2	2	VUELA MUY ALTO / ARIOLA /BMG LATIN	JERRY RIVERA
3	4	NO ME ENSENASTE / EMI LATIN	THALIA
4	3	VIVIENDO / COLUMBIA /SONY DISCOS	MARC ANTHONY
5	5	ASEREJE / SONY DISCOS	LAS KETCHUP
6	7	LA SALSA VIVE / WEACARIBE /WARNER LATINA	TITO NIEVES FEATURING CELIA CRUZ, GILBERTO SANTA ROSA, CHEO FELICIANO & ISMAEL MIRANDA
7	8	UN BESO / UNIVERSAL LATINO	GRUPO MANIA
8	20	SI TUVIERA QUE ELEGIR / WARNER LATINA	RICARDO MONTANER
9	12	Y TU TE VAS / SONY DISCOS	CHAYANNE
10	10	ENTRE EL AMOR Y EL ODIO / SONY DISCOS	ANGEL LOPEZ
11	13	DOS LOCOS / J&N /SONY DISCOS	MONCHY & ALEXANDRA
12	6	MENTIROSO / UNIVERSAL LATINO	ENRIQUE IGLESIAS
13	22	TODO MI AMOR / UNIVERSAL LATINO	PAULINA RUBIO
14	14	A DIOS LE PIDO / SURCO /UNIVERSAL LATINO	JUANES
15	17	ES POR TI / SURCO /UNIVERSAL LATINO	JUANES
16	16	BESAME EN LA BOCA / SONY DISCOS	ELVIS CRESPO
17	18	SIRENA / SONY DISCOS	SIN BANDERA
18	15	BAM BAM / CRESCENT MOON /SONY DISCOS	RABANES
19	37	EN NOMBRE DE LOS DOS / SONY DISCOS	VICTOR MANUELLE
20	11	ANGEL DE AMOR / WARNER LATINA	MANA
21	23	LA COSITA / EMI LATIN	REGALES
22	8	EL DOLOR DE TU PRESENCIA / UNIVISION	JENNIFER PENA
23	34	TU SABES BIEN / EMI LATIN	EDNITA NAZARIO
24	28	AMOR ETERNO / HUP	NUEVA ERA
25	26	AMOR AMOR / PHE[illegible] /SONY DISCOS	DOMINIC
26	—	SE QUE ME VAS A DEJAR / FONOVISA	MARCO ANTONIO SOLIS
27	21	NOS SOBRO LA ROPA / UNIVERSAL LATINO	DOMINGO QUINONES
28	29	A QUE NO TE ATREVES / UNIVERSAL LATINO	DOMINGO QUINONES
29	24	CUANDO ME MIRAS ASI / ARIOLA /BMG LATIN	CRISTIAN
30	30	NOCHES DE FANTASIA / KAREN /UNIVERSAL LATINO	JOSEPH FONSECA
31	—	GUITARRA / J&N /SONY DISCOS	YOSKAR SARANTE
32	25	CARALUNA / WARNER LATINA	BACILOS
33	33	MAL ACOSTUMBRADO / LATINO /SONY DISCOS	FERNANDO VILLALONA
34	38	CARITO / EMI LATIN	CARLOS VIVES
35	—	TE AMO TANTO / LIDERES	YAIRE
36	—	SI NO ESTAS / UNIVISION	AREA 305
37	40	QUE LLUEVA PA'RRIBA / RCA /BMG LATIN	ALEXANDRE PIRES
38	35	TE VAS / UNIVERSAL LATINO	LUIS FONSI
39	38	SK8ER BOI / ARISTA	AVRIL LAVIGNE
40	19	SE ME SUBE / UNIVERSAL LATINO	MANNY MANUEL

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Title / Imprint/Promotion Label	Artist
1	1	PERDONAME MI AMOR / FONOVISA	CONJUNTO PRIMAVERA
2	8	TE SOLTE LA RIENDA / SONY DISCOS	LUPILLO RIVERA
3	2	LA CHICA SEXY / UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
4	3	NO ME SE RAJAR / FONOVISA	BANDA EL RECODO
5	4	EL DOLOR DE TU PRESENCIA / UNIVISION	JENNIFER PENA
6	7	ESTOY SUFRIENDO / DISA	GERMAN LIZARRAGA
7	5	LA REINA DEL SUR / FONOVISA	LOS TIGRES DEL NORTE
8	11	CAPRICHO MALDITO / FONOVISA	LOS RIELEROS DEL NORTE
9	10	SUENA / EMI LATIN	INTOCABLE
10	10	DEL OTRO LADO DEL PORTON / FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
11	8	AMOR DE INTERNET / IM	SOCIOS DEL RITMO
12	22	QUEDO TRISTE EL JACAL / FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
13	12	MAS DEBIL QUE TU / EMI LATIN	INTOCABLE
14	3	ARBOLES DE LA BARRANCA / EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
15	12	CADA DIA MAS / CINTAS ACUARIO /SONY DISCOS	LOS CANELOS DE DURANGO
16	12	NO QUE NO / EMI LATIN	CONTROL
17	12	NO ME ENSENASTE / EMI LATIN	THALIA
18	12	TU FORMA DE SER CUMBIA / DISA	ALBERTO Y ROBERTO
19	12	ASEREJE / EMI LATIN	LA ONDA
20	27	MI DERROTA / DISA	BETO Y SUS CANARIOS
21	24	EL AMOR NO TIENE EDAD / EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
22	13	POR LAS DAMAS / DISA	CARDENALES DE NUEVO LEON
23	29	VEINTE ANOS / FONOVISA	POLO URIAS Y SU MAQUINA NORTENA
24	28	QUE BUENA SUERTE / MUSIMART /SONY DISCOS	BANDA EL LIMON
25	20	UNA LAGRIMA NO BASTA / FONOVISA	LOS TEMERARIOS
26	17	YO TE SEGUIRE QUERIENDO / RCA /BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
27	31	ENTRA EN MI VIDA / SONY DISCOS	SIN BANDERA
28	34	DESAIRES / LA SIERRA	BANDA TIERRA BLANCA
29	32	CORAZON CHIQUITO / PLATINO /FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO
30	25	MENTIROSO / UNIVERSAL LATINO	ENRIQUE IGLESIAS
31	33	VESTIDO BLANCO / DISA	EL PODER DEL NORTE
32	21	25 ROSAS / MUSART /BALBOA	CUISILLOS DE ARTURO MACIAS
33	26	ME HAS ROBADO EL CORAZON / UNIVISION	BAAN
34	29	ARRANCAME / WEA MEX /WARNER LATINA	PESADO
35	—	A CAMBIO DE QUE / DISA	PALOMO
36	—	A CABALLO / UNIVERSAL LATINO	JOSE MANUEL FIGUEROA
37	26	JUGO A LA VIDA / UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
38	23	NINA Y MUJER / DISA	LIBERACION
39	—	POR UN MINUTO DE TU AMOR / FONOVISA	LOS ANGELES DE CHARLY
40	38	QUERIDO LADRON / LOBO	ARIMA

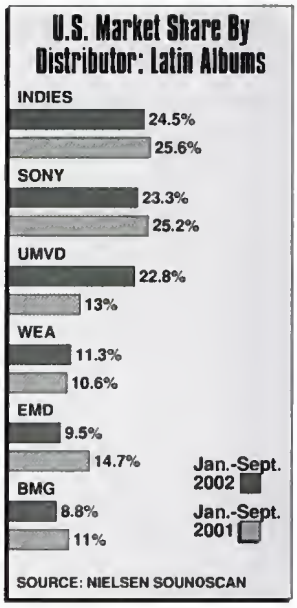
Indies And Sony Lead Latin Market; UMVD Picks Up Disa, Makes Gains

BY ED CHRISTMAN

NEW YORK—Even as Universal Music & Video Distribution (UMVD) continues to gradually take market share from the rest of the music industry (*Billboard*, Oct. 19), in the Latin music sector, status quo was maintained in the top two spots. Independent distributors and Sony Music Distribution rank first and second for the nine-month period ended Sept. 29, according to Nielsen SoundScan figures. Still, for the first time in the Latin music market, UMVD broke from the pack to make it a three-horse race with almost a 10-point surge in market share.

UMVD placed third with 22.8% in market share—up from the 13% it had in the corresponding time period last year when it ranked fourth, according to Nielsen SoundScan. UMVD's surge is a result of the UMVD-distributed Univision Music Group adding the Disa label in January 2002. Disa has seen a rise in sales thanks to its TV promotion on the Univision television network.

Independent distributors collectively obtained the top spot in the rankings, garnering 24.5%—down from the 25.6% they had in the first nine months of last year. The indies, as usual, gathered momentum with Fonovisa product, although Balboa releases also had a strong showing.



In ranking second, Sony Music Distribution slipped nearly two percentage points to 23.3%, down from 25.2%. Sony benefited from strong showings by Marc Anthony and Chayanne. Sony-distributed label J&N also had strong showings for bachata duo Monchy & Alexandra. On the other hand, WEA moved up a spot in the rankings to fourth place as it tallied 11.3% for the period, up from the 10.6% it had in the same time frame last year. WEA benefited from strong releases by superstars Luis Miguel, Maná, and Alejandro Sanz.

Rounding out the rankings, EMD placed fifth, and BMG came in last. EMD was down more than five percentage points from the 14.7% and third-place standing it had in the same time frame last year because of the loss of Disa to UMVD in January, while BMG also suffered a market-share decline to 8.8%—down from the 11% it had in the first nine months of last year.

Additional reporting by Leila Cobo.

Jazz Notes™

by Steven Graybow

COME ON, COME OVER: Bassist **Brian Bromberg** makes one thing clear about *Jaco* (A440, Tuesday [22]), his tribute to the late bass master **Jaco Pastorius**: "No one can play like Jaco did," Bromberg says, "and I am in no way trying to outdo him." Instead, Bromberg fetes Pastorius by concentrating less on the bassist's legendary technique and more on his skills as a composer, arranger, and as an influence upon musical styles that have developed since his death in 1987.

BROMBERG

Jaco features 10 compositions either written by or associated with Pastorius, perhaps the most celebrated electric bassist ever, but it also contains textures not heard on his original recordings. Along with rearranging the material, Bromberg adds significant touches that are exclusively his own, such as the rich acoustic bass lines that resonate throughout the project and the multiple overdubbed basses that decorate such compositions as "Portrait of Tracy" and "Continuum." Bromberg also adds dramatic piccolo bass solos and chords to "Teen Town" and his sole original composition, "Tears."

"This was a huge undertaking, because there is no way anyone could fill Jaco's shoes on these songs, so the question was how to do something different while being true to the original music," Bromberg says. "Since Jaco never played upright bass, I used my acoustic on a lot of the songs, to bring in a different sound. That way, I added my own voice, without trying to overplay and out-Jaco Jaco."

From the contemporary funk of "Come On, Come Over" to the sublime orchestrations that he adds to the intimate "Portrait of Tracy," Bromberg succeeds at invoking Pastorius' inventive spirit while bringing to the fore the melodic beauty of his music, an attribute that is often overlooked in favor of his undeniably massive technique. "When Jaco's (1976 self-titled) debut came out, everyone freaked out over 'Donna Lee' because it was so fast," Bromberg says, "but I was hooked by 'Portrait of Tracy,' which was slower but had an incredible abundance of musical ideas I had never heard a bass player attempt before."

In keeping with Pastorius' love of improvisation, Bromberg largely utilizes the playing of live musicians on *Jaco*, adding drums, horns, and guitar to his updated arrangements of the classic songs. The sole track to feature Bromberg's own technical facility, a take on Pastorius' "Slang(ish)," was a last-minute addition to the project and finds Bromberg improvising solos on overdubbed fretted and fretless bass.

Bromberg recalls meeting Pastorius at a club in Phoenix in 1983, where he received the surprise of his life. "I drove over 100 miles to see Jaco play," Bromberg says, "and a mutual friend who was in the band introduced me to him. I was amazed to learn that Jaco knew of me, that he had actually snuck into a club in Florida to hear me play with **Monty Alexander**. Had I known Jaco was watching me, I would have never made it through that gig." That night, the two bass players jammed into the early hours, striking up a friendship in the process.

"Jaco was purely about music, and he inspired me to want to play jazz the way it is supposed to be played, which means trying different things and taking chances," Bromberg says. "It will be interesting to see how people who love his music respond to this album. Everyone knows Jaco's playing was incredible, and hopefully this will show them what an amazing composer he was as well."

AND: Nashville may not be known as the home of big band, but don't tell that to saxophonist **Jay Patten**, whose latest date with his **Swing Noir Orchestra**, *All in Blue Time* (Maximus, Oct. 15), was recorded there and features guest appearances by clarinetist **Buddy DeFranco**, the one-time leader of **the Glenn Miller Orchestra**. A fixture in Nashville, Patton (himself a Miller alumnus) is the musical director for singer **Crystal Gayle**.

On Nov. 30, contemporary jazz keyboard player **Keiko Matsui** will be honored in Los Angeles with Japan Expo's Best of Japan award, in recognition of her artistry and humanitarian efforts. Japan Expo is an annual exhibition aimed at exposing people in the U.S. to Japanese culture. Matsui's recent release, *The Ring* (Narada, released Oct. 1), was inspired by the classic power struggles found in opera and literature and contains rhythms and melodic ideas from around the world brought together in hopes of uniting people of different backgrounds through the arts.

Lavin Deals With 'A Difficult Man' While Helping Others

BY JIM BESSMAN

NEW YORK—Queen of contemporary folk music Christine Lavin continues to promote other songwriters and singers while moving her own illustrious career into new territory.

In addition to her new album, *I Was in Love With a Difficult Man*—which is on her own Web site-linked christinelavin.com records and licensed to Redwing Music—Lavin has a concert DVD available, *Girl Uninterrupted*.

She keeps "networking" on behalf of other artists, while at the same time finding fresh uses for old songs. For example, she's recently revised "The Wild Blue," a song based on a British documentary about World War II kamikaze pilots that was included on her 1998 album, *One Wild Night in Concert*, to reflect Sept. 11, 2001, and the current world events surrounding it.

GENRE-HOPPING

"The Amoeba Hop," from her 1981 debut disc *Absolutely Live* (reissued in 2000 on Winthrop)—which has been used in schools over the years—is soon to be a children's book from illustrator Betsy Franco-Feeney; demanding verisimilitude, Lavin contacted a fan at the Museum of Natural History—not to mention the International Protozoological Society.

"So many different scientists made the most minute changes for one little one-celled creature," Lavin says. "They ensured that the cilia were quarter of an inch instead of a half-inch—so now Betsy can work the book into classrooms: With a bucket of swamp water, a teacher can teach science, spelling, reading, and music all rolled into one!"

Meanwhile, "Good Thing He Can't Read My Mind," her 1988 album title track, has not only resurfaced on the DVD but is also the lead song in *Sex, The Musical*, a revue about relationships now playing in Eugene, Ore. An eternally tireless advocate of other artists, Lavin convinced the show's producers to include former Limeliter Red Grammer's "Hold Me Tonight" and is now pushing "Waltz of the Wallflowers"—"one of the most brilliant pieces of songwriting I've ever heard"—by Chicago folk duo Small Potatoes.

"I really want to continue my unofficial kind of networking for other artists," says Lavin, who in 2000 issued *The Stealth Project—musicundertheradar*, her seventh compilation showcasing songs by lesser-known artists, which included Grammer's "Hold Me Tonight." "Especially for Canadian artists, because it's much harder for them to cross our border."

Here Lavin cites two Canadian artists, Sue Pyper and Eileen Laverty, whose music she heard during her summer tour of Canada. She's been promoting them via the Folk DJ Internet network. "Every week I get the most wonderful e-mails from DJs who've followed through on them, and I just got a whole bunch of reviews from Sue Pyper that came out of my posting—and now she might get an Australian tour out of it," Lavin says. "These kinds of things make up for the disappointments we all have every day in this business."

'I really want to continue my unofficial kind of networking for other artists.'

—CHRISTINE LAVIN

Lavin's new DVD was filmed in Indianapolis by students and staffers of Butler University's Dept. of Telecommunication Arts. Her first video project, it will be used as a pledge drive premium by Boston public radio station WUMB and then made available on her Web site and at her shows.

"It's very much like the show I'm doing now—a combination of old stuff and songs from the new CD," says Lavin, who is booked by Rochester, N.Y., firm Poetry in Motion. The new disc, she notes, is "selling really well" at her gigs and is in Borders Books & Music listening stations.

THE 'DIFFICULT' 14TH ALBUM

Her first studio album in five years—and 14th solo album overall—*I Was in Love With a Difficult Man* features "Firehouse," a song honoring her Upper West Side neighborhood fire company that was included on Suzanne Vega's *Vigil* compilation of Sept. 11-themed songs.

"Firehouse" features harmony vocals from Heather Eatman; other stellar album backup singers include Suzzy Roche, Julie Gold, and Helen Russell, as well as a trio of relative newcomers: Liz Tormes, Fiona McBain, and Levon Helm's daughter Amy Helm. "I could have done all the vocals myself, but I wanted to use people who were very special," Lavin says, singling out songwriter Ervin Drake and his wife Edith.

DRUNKEN BEGINNINGS

"Ervin wrote my favorite song, 'It Was a Very Good Year,' and 'Good Morning Heartache'—which Edith inspired," she says. "I was at a show where the MC pointed him out in the audience, and I was a little tipsy and told him that I mentioned 'It Was a Very Good Year' in my song 'Another New York Afternoon' from my *Getting in Touch With My Inner Bitch* album. He said, 'Get away from me, you drunk girl.' "

But Lavin sent him the album and struck up an e-mail relationship with Drake, who appears on the *Difficult Man* track "Sunday Breakfast With Christine (and Ervin)"—which includes a recipe. "The food columnist at *The Calgary Herald* actually made it and wrote about it," Lavin says, noting that New York radio air personality and Frank Sinatra authority Jonathan Schwartz is "dumbfounded" at the new Lavin-Drake connection.

Lavin adds that the album is dedicated to late folk legend Dave Van Ronk and also includes Van Ronk's widow Andrea Vuocolo's wind chimes on "Wind Chimes" and his protégé Eve Silber's vocal on "Strangers Talk to Me."

A master baton twirler in concert, Lavin has now taken up knitting and is asking her concert-goers to join her in "knitting circles" before and after her shows. But the multi-talented ASCAP songwriter has also scored in journalism: A recent article in *Delta Sky* hilariously recounts how an absent-minded cabbie drove her guitar to the airport after leaving her at the curb. Lavin, whose 1998 song "Planet X" concerned the scientific debate over Pluto's planetary status, also has a piece in *Sky & Telescope* about commissioning renowned Canadian luthier William "Grit" Laskin to make her a guitar showing the solar system. A *Washington Post* article from two weeks ago concerning the same issue quoted from the song (which was on the *Girl Uninterrupted* DVD).

And last month, Lavin fan and *New York Times* sportswriter George Vecsey based a column memorializing Johnny Unitas on Lavin's chance encounter with the late, great quarterback.

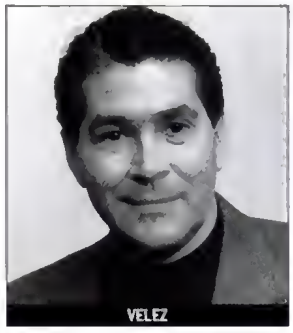
Words & Music™

by Jim Bessman

'CROSSROADS' AT SESAC: SESAC has secured the catalog of legendary bluesman **Robert Johnson** for exclusive performing-rights representation. While only 26 songs deep, the catalog is among the most prized of the genre, featuring such classics as "Terraplane Blues," "Crossroads," "Sweet Home Chicago," and "Love in Vain" that have been covered by succeeding blues stars as well as the rock likes of **Cream**, **Led Zeppelin**, and **the Rolling Stones**.

Incredibly, Johnson recorded only 26 songs during two sessions in 1936 and 1937 before he died in 1938 at the age of 27.

"Robert Johnson's music has deeply affected generations of music lovers and will live on for generations to come," SESAC president/COO **Bill Velez** says. "His legacy is a testament to the fact that it's not about the quantity of years that we have on this good earth, it's what we do with them—and the quality that we produce within the time that we have. We're talking about a guy who basically accomplished what he did in two years with 26 songs—and his catalog has literally been covered by hundreds of different artists. So we're very proud to represent his catalog. Not only is he one of the key founders of blues, but a lot of people say he's got an equal place in the annals of rock history as well."



VELEZ

Johnson, whose publishing is with the Music and Media International-owned Lehsem II, was formerly represented by BMI.

MAKING MORE MUSIC: MakeMusic!, the Minneapolis-based manufacturer of Finale music-notation software and the SmartMusic interactive music-practice system, has bolstered its relationship with leading Milwaukee-based print-music house Hal Leonard and its European counterpart, Music Sales. It has shuttered its net4music.com digital-sheet-music operation and directed customers to former competitor Sheet Music Direct—the digital-sheet-music e-commerce Web site jointly owned by Hal Leonard and Music Sales.

Sheet Music Direct will now purchase and transition selected customer lists and sheet-music files belonging to the Net4Music operation, where approval of customers and publishers has been given.

The expanded alliance of Make Music! with the Sheet Music Direct partners will also bring about the integration of the MakeMusic! Finale Viewer technology on the Sheet Music Direct site. This new technology for viewing and downloading sheets joins the Sibelius technology already on the site and enables Sheet Music Direct to make available large archives of Finale files for the first time on its Web site. New songs stemming from the Net4Music site will further broaden the breadth of high-quality, licensed sheet music available online for musicians.

Prior collaborations between MakeMusic! and Hal Leonard include a recent licensing agreement permitting the MakeMusic! SmartMusic practice-system technology to support Hal Leonard's *Essential Elements* band "method" instructional books.

Noting the strategic and operational shift of MakeMusic! to music-education technologies based on its Finale notation software and the SmartMusic practice system, company chairman/CEO **Sean Lafleur** says, "We have decided not to focus on the digital-sheet-music business as a distributor ourselves and prefer to offer competitive sheet-music services to our customers—as well as the best long-term business solution to the publishers with whom we have contractual relationships for distributing digital sheet music. Our customers will benefit from a special offer to encourage them to discover Sheet Music Direct: Those of our publishers who are not already under contractual license with [it] will benefit from an offer to distribute all of their Net4Music catalog if they enter into an agreement with Sheet Music Direct before Oct. 31, 2002. Sheet Music Direct's leading position will be strengthened by its launch of the Finale Viewer."

Hal Leonard president **Larry Morton** calls the move "a natural evolution of the digital-sheet-music industry, which isn't large enough to support as many Web sites as there are vying for customers. The big winner is the consumer, who now will have a choice of many more songs to download at Sheet Music Direct and his or her choice of Finale or Sibelius viewer technology."

Studio Monitor™

by Christopher Walsh

AES, PART II: The 113th Audio Engineering Society (AES) Convention, held Oct. 5-8 at the Los Angeles Convention Center, demonstrated the continuing evolution to hard-disk and software-based recording, editing, mixing, and mastering. While the music industry confronts file-sharing and CD-burning—forces that are dangerously undermining the recording arts—the professional audio industry continues to employ and improve technology in the *service* of art.

KAWAKAMI

Notable at the 113th AES Convention: Several new product announcements concerned the Sony/Philips-developed Super Audio CD (SACD) format, from Sony and Philips' own demonstrations to the emerging infrastructure of new production tools for DSD (Direct Stream Digital) recording, editing, and encoding.

Genex, already a supporter of DSD with its GX8500 24-bit/96kHz PCM and DSD disk recorder, showed the GX9000 8-track and GX9048 48-track DSD and 196kHz recorders. DCS launched the 24-bit dCS905 analog-to-digital converter and dCS955 digital-to-analog converter, both covering sample rates up to 192kHz and supporting the DSD format.

Merging Technologies demonstrated its Pyramix digital audio workstation (DAW), which runs on the Windows NT/2000 platform. Introduced with a 2-channel DSD option in 2000, the Pyramix DAW is now capable of multitrack/multichannel DSD recording, editing, mixing, and mastering.

One day prior to the convention's opening, SADiE previewed its comprehensive new Series 5 workstation product range, demonstrating a commitment to SACD. Series 5 products build upon SADiE's existing 2-channel DSD2 workstation: the DSD8, a multichannel editing and mastering system incorporating full SACD authoring capabilities, is capable of simultaneous recording of eight tracks plus replay of eight edited tracks of DSD material. In conjunction with the Series 5 announcement, SADiE introduced Version 5 system software as the operating system for the new product range.

Sonic Studio, a company founded this year in conjunction with Sonic Solutions, introduced a new DSD/SACD option for the SonicStudio HD workstation. The DSD/SACD option features authoring capabilities with a DST (Direct Stream Transfer) encoder. Mytek Digital demonstrated its new D-Master-DSD recorder along with its popular high-resolution converters. And Tascam's DS-D98 DSD recorder has been available for some time, noted **David Kawakami**, director of Sony Corp.'s Super Audio Project.

"We're starting to see the tools necessary to produce SACDs come into the market," said Kawakami, who further illustrated the many signs pointing to the format's continued growth. "There are over a million players in the world right now. We have dedicated high-end players, either single disc or carousel, which are for audio-only. We have combination players which combine SACD playback capability with DVD-Video—the combo players, in unit volume, are very high. We also have Home Theater in a Box, and those have been a rocketship for Sony. We sell a lot of these, which are complete DVD-Video players and also play back multichannel SACD, at very affordable price points. And we're starting to see mass-market models, which I define as under $200." Kawakami further noted that 15 of approximately 28 licensees currently produce SACD-compatible players.

With SACD titles approaching 1,000 worldwide (roughly half of those in the U.S.), and especially with the Aug. 20 release of 22 titles—the Rolling Stones Remastered—on hybrid SACD, replication infrastructure is also on the increase. "Sonopress, which had been our sole source of hybrid discs, has added a second line," Kawakami announced. "Here in Hollywood, Crest National will begin production of hybrid discs; that's very good news to all the U.S.-based labels who have been getting their hybrid replication done abroad. We see this expanding very rapidly."

Maddocks Bows Cups 'N Strings

Engineer's Full-Service Shop Focuses On Multichannel Audio, Transfer Work

BY CHRISTOPHER WALSH

LOS ANGELES—Just as the recently concluded 113th Audio Engineering Society (AES) Convention illustrated the direction of pro audio in this time of immense technological change, longtime engineer Bruce Maddocks' new venture, Cups 'N Strings, is likewise indicative of trends in modern recording, postproduction, mastering, and delivery of audio content.

Located in Hans Zimmer's Media Ventures complex in Santa Monica, Cups 'N Strings is a full-service shop focused on multichannel audio and transfer work—both format transfer and FTP transfers via the Internet.

"I wanted to take all the services that are in demand right now," says Maddocks, who has worked at studios including Capitol, Record Plant, and the Hit Factory, "and be able to make it all accessible in one space. I wanted to literally become a one-stop shopping situation so that I can do mixing, transfers, stereo work, stereo mastering, surround mixing, extraction, surround mastering, surround encoding."

Maddocks acquired the space at Media Ventures in January, spending several months equipping and acoustically treating the space. "Luckily," Maddocks says, "with a background in studio design and construction, I did all the acoustical measurements and manufacture of the diffusers and absorbers myself."

The 300-square-foot control suite is equipped with a combination of analog and digital gear, including a Sony DMX-R100 digital console, a 2-inch 8-track analog multitrack tape machine, and Maddocks' custom monitoring system. The DMX-R100 has been configured to create eight channels of analog and digital outputs simultaneously.

MADDOCKS

An EDNet affiliate, Cups 'N Strings provides real-time audio access to more than 400 sites in North America and an additional 200 internationally. Through a secure FTP site, users can upload or download files of any type. "It's a dedicated FTP site," Maddocks says, "so we can send very large files—Pro Tools files, Nuendo files, whatever—and also receive them. We offer full Dolby Fax transmission [commonly used for long-distance session supervision, remote overdubs, mix approvals, and the like], so I can connect to anybody with a Dolby Fax unit. I also have full ISDN for Layer 2, Layer 3 items. I'm currently testing, from a German company called MAYAH Communications, their all-in-one box, a sort of 'Swiss Army Knife' of ISDN that allows IP transfers from point to point."

Also serving contemporary production needs, Cups 'N Strings offers conversion between all formats, as well as transfer to analog tape for archiving. The facility also offers digital storage archives, with analog masters played back on a refurbished Ampex ATR-104, with A/D conversion through Apogee PSX-100 converters. "I've specifically turned my eye toward surround and catalog rerelease," Maddocks explains. "I'm doing those transfers, and I also just got a tape-baking oven as well, so I can start offering that, so if people have tapes that are suffering from sticky shed, we can do all that prep as well."

Focused on these services, Maddocks reports a few noteworthy finds at the AES Convention. "Two things I found very interesting were the Pyramix [Virtual Studio] from Merging Technologies, with their SACD technology, and a multichannel mastering console by SPL, for what I consider to be a very good price."

OCTOBER 26 2002 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 19, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist/ Producer (Label)	DILEMMA Nelly featuring Kelly Rowland/ Bam, R Bowser (Fo' Reel/Universal)	DILEMMA Nelly featuring Kelly Rowland/ Rem R Bowser (Fo' Reel/Universal)	SOMEBODY LIKE YOU Keith Urban/ D Huff K Urban (Capitol Nashville)	NEVER AGAIN Nickelback/ R Parasher, Nickelback (Roadrunner)	DILEMMA Nelly featuring Kelly Rowland/ Bam R Bowser (Fo' Reel/Universal)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	SOUND KITCHEN (Nashville, TN) Justin Niebank	GREENHOUSE (Burnaby, British Columbia) Joey Mo	RIGHT TRACK (New York) Brian Garten
CONSOLE(S)/ DAW(S)	Neve VX	Neve VX	Neve VR	SSL 4048 E/G	Neve VX
RECORDER(S)	Pro Tools	Pro Tools	Radar II	Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Radar II	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	STARSTRUCK (Nashville, TN) Justin Niebank	ARMOURY (Vancouver, British Columbia) Randy Staub	HIT FACTORY (New York) Rich Travali
CONSOLE(S)/DAW(S)	Neve VR/ Pro Tools	Neve VR/ Pro Tools	SSL 9000 J	SSL 4072 G+	Neve VR/ Pro Tools
RECORDER(S)	Studer A820	Studer A820	Studer A827/Pro Tools	Sony 3348, Tascam DA-88	Studer A820
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499/Pro Tools	Pro Tools, Quantegy DAS	Quantegy 499
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERING LAB (Los Angeles, CA) Robert Hadley, Doug Sax	STERLING SOUND (New York) George Marino	HIT FACTORY (New York) Herb Powers
CD/CASSETTE MANUFACTURER	UNI	UNI	EMD	UNI	UNI

©2002, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week. Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.

Events Calendar

OCTOBER

Oct. 21, **13th Annual Q Awards**, Ex-Saatchi Gallery, London. 44-207-436-1515.

Oct. 23, **Spirit of Life Award Gala Honoring Tomás Muñoz**, presented by the Latin Music industry for City of Hope, Fontainebleau Hilton Resort, Miami Beach. 800-275-1587.

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 24-27, **World Music Expo (WOMEX)**, Zeche Zollverein, Essen, Germany. womex.com.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Henry Fonda Theater, Los Angeles. 323-465-3700.

Oct. 30-Nov. 2, **CMJ Music Marathon**, New York Hilton. 917-606-1908.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Re-Defining Our Agenda: Strategies for the New Economy,"** J.W. Marriott Cancun Resort & Spa, Cancun, Mexico. 202-628-4700.

Oct. 31-Nov. 2, **MusicWorks Music Convention**, the Lighthouse, Glasgow, Scotland. 141-552-6027.

NOVEMBER

Nov. 2, **2002 Kora All Africa Music Awards**, Midrand, South Africa. 27-11-884-84-20.

Nov. 3, **Second Annual POWER UP Premiere Awards**, presented by the Professional Organization of Women in Entertainment Reaching Up (POWER UP), Regent Beverly Wilshire Hotel, Los Angeles. 310-248-6144.

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 44-207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country Radio Broadcasters Fall Forum**, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **Ninth Annual Wine and Music Aficionado Dinner**, benefiting the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, Harold Pratt House, New York. 212-833-5544.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

Nov. 13, **Spirit of Life Award Gala Honoring Phil Collins and Steven T. Florio**, presented by the Fashion and Media industry for City of Hope, Cipriani, New York. 212-707-2033.

Nov. 13-17, **14th Annual Western Music Festival**, sponsored by the Western Music. Assn. (WMA), Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14, **First Annual Club Musica Latina Awards**, Loews Hotel, Miami Beach. 305-861-3545.

Nov. 14, **MTV Europe Music Awards**, Palau Sant Jordi Stadium, Barcelona. 44-207-284-7777.

Nov. 14, **Western Music. Assn. (WMA) Awards**, Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14-16, **Bing!: Crosby and American Culture**, presented by and held at the Hofstra Cultural Center, Hofstra University, Hempstead, N.Y., 516-463-5669.

Nov. 26, **Oyel Mexican National Awards for Recorded Music**, Auditorio Nacional, Mexico City. 525-281-6035.

DECEMBER

Dec. 4, **International Recording Media Assn.'s (IRMA) Annual Marketing Summit**, Roosevelt Hotel, New York. 609-279-1700.

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Dec. 12-14, **2002 Aspen Artist Development Conference**, St. Regis Hotel, Aspen, Colo. 970-544-8292.

JANUARY

Jan. 5-7, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-331-2958.

Jan. 8-11, **30th Annual International Assn. for Jazz Education Conference, Fairmont Royal York**, Sheraton Centre Toronto, Crowne Plaza Centre, and Metro Toronto Convention Centre, Toronto. 610-667-0501.

Jan. 9-11, **Noorderslag Music Seminar**, De Oosterpoort, Groningen, Netherlands. noorderslag.nl.

Jan. 13, **American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 19-23, **MIDEM 2003**, Palais Des Festivals, Cannes. 212-370-7470.

Jan. 28-Feb. 2, **Country in the Rockies**, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808.

FEBRUARY

Feb. 4-6, **Digital Content Delivery Expo (DCD Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*

Take It on Home. Elektra hip-hop artist Angie Martinez takes a break during the video shoot for "Take You Home," the second single from her sophomore album, *Animal House*. On the set, from left, are video director Chris Robinson, Scarface, Petey Pablo, WC, and Martinez. (Photo: Randu Avion)

Life Lines

BIRTHS

Son, Damian Christopher Finlayson, to **Christopher Lawrence** and **Sara Finlayson**, Oct. 2 in Los Angeles. Mother is a music manager. Father is a DJ/producer.

FOR THE RECORD

Stone Sour is managed by Larry Mazer of Entertainment Services, based in Voorhees, N.J. The band is booked by Dave Kirby out of the Agency Group's Los Angeles office. Incorrect information appeared in the Oct. 19 article, "Slipknot Members Unmask to Revive Roadrunner Recruit Stone Sour."

Good Works

MUSICAL EMPOWERMENT: **Stevie Wonder, Roberta Flack, Faith Evans, DMX, Hezekiah Walker,** and **Najee** are scheduled for the kickoff performance of the Artist Empowerment Coalition (AEC) inaugural concert Oct. 28. Proceeds from the first of a series of concerts to be held throughout 2002 and 2003 will benefit the AEC in an effort to raise public awareness of artists' rights. The event will take place at the Beacon Theatre in New York. Contact: **Lois Whitman** at 212-355-5049.

SIGNS OF SOLIDARITY: Hard Rock Cafe will join Lifetime Television for its "Stop Breast Cancer for Life" campaign by presenting an online auction of guitars signed by performers who participated in the third annual *Women Rock! Girls & Guitars* show, to air Oct. 25 on Lifetime. Featuring signatures by **Michelle Branch, Gloria Estefan, Jennifer Love Hewitt, Chaka Khan, the Pretenders,** and **Lee Ann Womack**, the auction's proceeds will benefit nonprofit breast cancer organizations, including the National Breast Cancer Coalition, National Alliance of Breast Cancer Organizations, and Breast Cancer Action. Beginning Oct. 25, the limited-edition Fender Stratocaster guitars will be available at hardrock.com. Contact: **Alyssa Peterson** at 212-827-3745.

SPOOKY SPINNINGS: Glam-pop artists **Tsar** and **DJ Medi-4** will perform Oct. 30 for a Halloween fundraiser at the Lava Lounge in Los Angeles. The evening will feature a costume contest and drawings for prizes, with proceeds going to UNICEF, a nonprofit organization aiding disadvantaged children in more than 160 countries. Contact: **Dan Del Campos** at 323-938-8363.

COMMUNITY SONGS: Singer/songwriter **Pierce Pettis** will headline a benefit concert for public schools in Honduras Oct. 25 at Saint Ann's Episcopal Church in Nashville. The concert will raise money for Saint David's Episcopal Church—currently unfunded for supplies, books, or uniforms—to distribute these items to the children of Honduras. Also performing will be **Kent Agee** and **Tony Arata**. Contact: **Brad San Martin** at 615-320-7672.

Solution to this issue's puzzle (page 78)

B	E	L	A		H	E	L	I	E		P	I	T	T
O	O	O	R		O	R	I	L	L		I	F	O	R
S	U	O	A	R	W	A	L	L	S		Z	E	R	O
		P	O	T	S		S	E	I	Z	E	O	N	
L	I	S	A	L	O	E	B			S	A	L		
I	N	T	H	E			I	S	M	E		F	A	M
O	N	E	G		M	A	G	P	I	E		O	V	A
N	A	V		M	A	R	T	I	K	A		R	E	X
E	M	I		O	N	L	I	N	E		S	Y	N	E
L	E	E		R	O	O	M			S	E	O	U	L
		N	O	S			E	M	M	A	N	U	E	L
V	A	I	N	E	S	T		R	O	W	E			
A	R	C	S		T	H	E	B	A	N	G	L	E	S
L	I	K	E		A	R	E	I	N		A	F	R	O
E	A	S	T		R	U	N	O	S		L	O	A	N

World Music Knows No Borders

Fusion Brings Audiences Full-Circle To Traditional Tunes

BY RICHARD HENDERSON

LOS ANGELES—Perhaps no genre allows for constant shifts in listener taste while maintaining the same top-10 sellers year in and out as does world music. Those long attuned to non-Western music note that there hasn't been a crossover star on the magnitude of Cape Verde's Cesaria Evora or Cuba's Buena Vista Social Club recently but are keeping their ears open to new directions in global pop. These same pundits also agree that "fusion," usually with electronic staples of dance music, appears to be the word of the moment among world music fans.

A buyer at Ameoba Records in Hollywood, Viola Galloway is a veteran of the world music scene. Galloway notes an enthusiasm for "all kinds of Asian music. Even though the vogue for the 'Bollywood' music of India's film industry has peaked already, as has the Qawwali devotional music of Pakistan associated with Nusrat Fateh Ali Khan, what we have now is the Six Degrees–style, electronica-influenced music of people like Karsh Kale. You've got Japanese artists covering Serge Gainsbourg, and, at the same time, customers are asking me for real Chinese music, traditional Indonesian music—gamelan orchestra recordings are becoming popular again. There's a new generation of world music fans who grew up listening to DJs and now are checking out roots music. I'm not sure if they're sampling or simply listening to these discs for pleasure, but it's a very cool phenomenon."

CULTURAL COLLABORATIONS

Recently part of a WOMAD festival panel discussion in Singapore, slide-guitar wizard Bob Brozman heard BBC host and author Charlie Gillett comment that the word "fusion" is poorly applied. "When you fuse something with something else, the original elements disappear. Charlie prefers the word 'hybrid,' which I do, as well," says Brozman, who ponders how to cut through the morass of new world music releases and make an impression with good work. He advocates a critical need for labels "to have artists with strong musical personalities so that, when they create musical hybrids, the color and flavor of their own work won't be lost in the mix."

Continuing in this vein, Brozman notes, "The other emerging trend is non-imperialistic collaborations with Americans. In earlier days, world music collaborations between first- and third-world musicians involved a famous guy showing up with an entourage; this was very intimidating for local artists. The methods that I use are much friendlier. I show up by myself, and the musician whom I'm working with doesn't regard me as a meal ticket, which means that I earn their respect solely on a musical basis. So, rather than either being a first-world artist who uses some third-world flavor in my music or even meeting the other guy halfway, my opening position is to meet three-quarters of the way toward my collaborator." He reflects on his collaborations reflecting equality, as is evident

BROZMAN

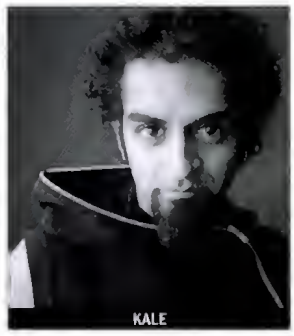
in records such as *Digdig* (Riverboat/World Music Network) with Rene Lacaille from Reunion, *Ocean Blues* with Djeli Moussa Diawara from Guinea, and two albums made with Okinawan musician Takashi Hirayasu.

Based in Southern California's Orange County, Jon Taylor is a member of Ryukyu Underground, (released in Japan on Respect Records and through World Music Network in Europe and the U.S.). Both he and collaborator Keith Gordon were fans of world music fusion who initiated their project while still living in Okinawa. Taylor characterizes his group's sound as being "somewhat affiliated" with the Asian underground scene, the Indian drum'n'bass movement and also the world-dance-fusion trend.

"Globalization is going on," Taylor notes, "in the cultural—and certainly the musical—sense of the word. The ease with which previously hard-to-find music can now be acquired has nurtured a growing audience for music from around the globe. Also, the tools for making music have become democratized, due to the availability of inexpensive software and PCs in the past few years." When asked if electronica's influence could be pernicious, Taylor points out, "The danger lies where music is sampled, not credited and appropriated without respect for the artist's identity or the musical tradition, stripping indigenous music of its context. I think that's being done, but we avoid it."

BACK TO THE SOURCE

On the positive side, Taylor allows that fusion discs prompt newcomers to discover traditional music, citing albums by DJ Cheb I Sabbah. "If you were a young person into techno and bought his latest, *Krishna Lila*, that could prompt you to investigate Indian classical music. His first, *Shri Durga*, actually leaned more toward a classical sound than techno. People could hear our stuff and start looking for Okinawa's traditional music, which is well known


KALE

in Japan but nowhere else."

"Throughout the history of art, people have made new things that have obscured older things," observes Peter K. Siegel, owner of New York City's Henry Street Folklore and Henry Street Records (distributed by Rounder) and the first director (and producer of many) of the Nonesuch Explorer recordings that initiated interest in world music during the '60s and '70s. "That's been going on for a long time, in all forms of community-based music. In Norway, fiddlers who grow up in one valley can't play for a dance in the next valley, because their timing is different. But, since the '30s, the advent of mass media and recordings has done much to homogenize music."

"The audience is continuing to grow," comments Phil Stanton, managing director of England's World Music Network. Latin music seems increasingly to be a part of the cultural mainstream in the U.S., and in African music—with releases such as Salif Keita's *Mossou*—the trend is toward singer-songwriters. Stanton notices a growing interest in Arabic music, with his own company's *Rough Guide to Arabesque* compilation an example of the ongoing fusion of Middle East and electronica. Of the latter, Stanton observes, "Like any new area, it's got some great things and some

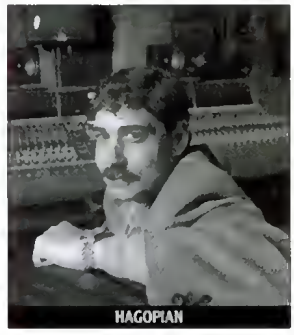
(Continued on page 40)

Music Of The Middle East Opens Ears And Minds

BY RICHARD HENDERSON

LOS ANGELES—It has long been predicted that the world music audience, ever hungry for novel sounds, would turn its attentions to the music of Egypt, Lebanon, Algeria and beyond as the sensuous rhythms and ornamented melodies of the Middle East beckoned. That region did occupy the focus of American thought all too soon, though for reasons altogether more unsettling in the wake of September 2001. Despite, or perhaps because of, the terrorist attacks against the U.S., interest in the world of Islam and its rich cultural heritage has grown in the subsequent interval.

Certainly, the terrorist actions in


HAGOPIAN

New York and Washington seemed to auger against the fall 2001 release of a Six Degrees compilation, *Arabian Travels*. Bob Duskis, president and co-founder of Six Degrees Records recalls, "Immediately prior to the record's appearance, our distributor and some retailers expressed concern as to the timing of the release. The ironic thing was that when the record came out, it wound up doing very well. I think there was a heightened interest in this subject matter and the related music as a result of the events of Sept. 11. We actually got a lot of press regarding the record due to the then-current events surrounding its release." While every effort was made to avoid exploiting the recent tragedy, Duskis feels the coverage helped the record rather than hurting it.

As for sustaining interest in music from the Middle East, Duskis notes that enthusiasm for the combination of Arabic music and the production values of electronica was definitely ramping up prior to 9/11. "Billboard had just done a cover story on the recent interest in Middle Eastern music. It was a naturally building phenomenon. World music flavors seem to come in waves: There was the Celtic wave, and we've certainly had the Cuban wave. A lot of people have been predicting Middle Eastern music as the source of the next wave," he says. Six Degrees plans to release a second installment of *Arabian Travels* in mid-2003.

MUSICAL EDUCATION

The traditional Crossroads label has released Turkish, Armenian and classical Persian music. Its founder and owner, Harold Hagopian, is also conscious of potential backlash against Middle Eastern music-makers but takes solace in a climate of tolerance and curiosity. "I think Americans, for the most part, are trying to understand this culture. I expect the American public to react with curiosity and intelligence. Music is a simple and immediate means to investigate Middle Eastern culture. Most Americans don't know the difference between Iran, Iraq, Saudi Arabia and Tunisia; these are drastically different countries whose national sensibilities are as varied as those of Europe's countries, and I think Americans will learn that," he says.

Hagopian points to a major tour, beginning this month, of music from Iran, featuring [*kamancheh*/spike fiddle virtuoso] Kayhan Kalhor and the Persian classical vocalist Mohammad Reza Shajarian. "They toured a few cities together a few years ago, but now the tour encompasses 20 concerts in major venues. I've also been working with ECM Records to organize Tunisian oud player Anouar Brahem's tour, with 12 concerts across the U.S. There's also a Turkish Gypsy group, Kemani Cemal and his band [whose album *Sukule: Rom Music of Istanbul* is out on Traditional Crossroads], which is appearing in the States for the first time, in conjunction with the World Music Institute's festival in New York City and the Chicago World Music Festival. They will be travelling during a time when airport security is heightened; it was a bit harder to obtain their visas this time.

"This year is also the 100th anniversary of the birth of the great blind oud player, Udi Hurant Kenkulian," Hagopian continues. "My father, [oud virtuoso] Richard Hagopian, toured a commemorative program throughout Europe and the U.S. He looks like an Arab sheik and was often stopped and searched at airports. People were polite but suspicious nonetheless."

POSITIVE NOTES

World music retail buyers invariably point to Los Angeles–based Ark

(Continued on page 40)

The World Beat

Nigel Williamson, London-based editor of Billboard's Global Music Pulse column, offers snapshots of notable recent world music releases from around the globe.

TONY ALLEN, *HOME COOKING* (WRASSE)

As the drummer for many years with the late, great Fela Kuti in his legendary band Africa 70, Tony Allen helped invent Afrobeat. He left the great Nigerian bandleader's employment in 1978, but he's still flying the flag for Afrobeat. On *Home Cooking*, he reinvents Kuti's basic sound with an entirely contemporary edge. The headlines over his solo album will probably go to guest artist Damon Albarn, front man for Blur and Gorillaz, who sings on the album's opening track, "Every Season." Other guest vocalists include rapper Ty from the Ninja Tune stable and the sultry and soulful Eska. Allen's own vocals are deep and sonorous, and the heartbeat of his drums never lets up. Afrobeat has seldom sounded heavier or funkier.

FLOOK, *RUBAI* (FLATFISH)

One of the hardest-working bands on the Anglo-Irish scene, Flook has taken three years to follow up its most recent album, *Flatfish*. Now the members have adopted that album's name for their own record label, and *Rubai*, their third album, is their most eclectic offering yet. In addition to the Irish and Scottish tunes, there are selections from Galicia, Sweden and Greece—all reinvented through their Celtic sensibility. "The album's not a departure from what we've done before," says whistle player Brian Finnegan. "But it's a calmer, gentler, more laid-back sound. We've probably grown up a bit, and we're not quite as frantic as we were." The album also includes guest appearances by trombonist Rory McLeod and young Irish fiddler Colin Farrell. An EP of dance remixes of some of the tunes is being planned.

WENDO KOLOSOY, *AMBA* (MELODIE)

From the Buena Vista Social Club to Orchestra Baobab, everywhere you look in world music these days, the veterans are back on parade. So, too, is Congolese star Wendo Kolosoy, who made his first record in 1948.

POHJONEN

Unlike many Congolese musicians, he did not immigrate to Paris, and he was silent for many years as he fell out of sympathy with government leaders in his home country. Then, in 1997, he recorded a comeback album, *Marie Louise*, for the French-based Indigo/Label Bleu. Now comes *Amba*, a joyous recording rich in swinging rumba rhythms and impassioned vocals. Several songs, including the title track and "Cherie Kabisas," are new compositions. Others, including "Toko Wela Wela" and the sublime "Marie-Marie," are reworkings of songs from early in Kolosoy's career. The production has a pleasing and ringing clarity, courtesy of Christian Mousset, one of the leading lights of the French world music scene.

KIMMO POHJONEN, *KLUSTER* (ROCKADILLO)

Finnish accordionist Kimmo Pohjonen spent 20 years playing his instrument in folk, avant-garde and classical groups before he launched his solo career in 1996. Since then, he's extended the range of the five-row accordion beyond anything ever heard. His latest project, *Kluster*, teams him with Finnish sampling wizard Samuli Kosminen, who takes Pohjonen's accordion and voice and samples them through drum pads. The result is a multidimensional surround-sound of extraordinary imagination and flair, rooted somewhere in Finland's folk tradition but then launched into orbit. Among his fans is David Bowie, who curated the annual Meltdown festival in London this year and included the accordionist as part of his program. "I want to show people there are lots of things they haven't heard from the accordion. It's kind of an orchestra in one instrument," says Pohjonen. "I'm always trying new effects. But there's an acoustic soul to the music, too."

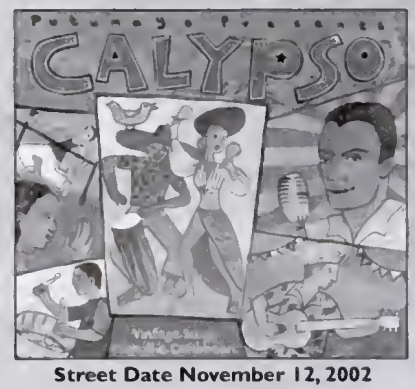
ORCHESTRA BAOBAB, *SPECIALIST IN ALL STYLES* (WORLD CIRCUIT)

Orchestra Baobab was Senegal's top dance band in the 1970s and early 1980s. But it split up 20 years ago, when fashions changed in West African music. Last year, the members were persuaded to reunite by Nick Gold, owner of the London-based World Circuit label—the same people responsible for bringing the veterans of Cuba's Buena Vista Social Club out of retirement.

The orchestra's lilting Afro-Cuban rhythms sound as joyful as ever, although their newly recorded album benefits from a greater technical expertise and sophistication in the production, courtesy of Gold and fellow countryman Youssou N'Dour. The band was originally named for the Dakar nightclub where it once had a residency. But the name also refers to the huge, gnarled baobab tree, which dominates the Senegalese landscape. "Cut the baobab tree down, and it grows again from its roots," says the band's guitarist, Barthelemey Attisso. "Just like this band."

Putumayo CDs make great holiday gifts

This Christmas, spice up your world section with a selection of Putumayo CDs



Street Date November 12, 2002

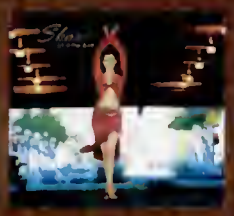
A nostalgic musical cruise with traditional Calypso and Calypso-influenced music from the Caribbean islands

Putumayo's past 10 world albums have reached the Billboard Top 15 World Chart. Thanks for your support.

Coming January 7th
Global Soul
A powerful release blending the best elements of soul, R&B and world music

Distributed in the U.S. and Canada by Koch Entertainment. For POP call Anthony 1 800 995-9588 ext. 217

PUTUMAYO
World Music
Guaranteed to make you feel good!
www.putumayo.com



SAVE THE MUSIC- SAVE THE WORLD!

BY SUPPORTING AND PROMOTING MUSIC FROM AROUND THE WORLD, WE CELEBRATE CULTURAL DIVERSITY. THROUGH MUSIC WE CAN HELP UNDERSTAND OTHER CULTURES, LIFESTYLES AND POLITICS. THE FIRST STEP TOWARDS RESOLUTION IS UNDERSTANDING. PLEASE JOIN US AND EMBRACE THE MUSIC & CULTURES FROM AROUND THE WORLD.

MONDO MELODIA

WWW.MONDOMELODIA.COM

THANK YOU TO ALL SUPPORTIVE RETAILERS ESPECIALLY OUR NEW SUPPORTERS TRANS WORLD ENTERTAINMENT

THE MONDO SERIES
DEFINITIVE COLLECTIONS FROM AROUND THE WORLD

MONDO MELODIA IS A DIVISION OF ARK 21 RECORDS AND DISTRIBUTED BY UNIVERSAL MUSIC AND VIDEO DISTRIBUTION WORLDWIDE.

No Borders

Continued from page 37

awful things. It's happening all over the world, where traditional music is dragged screaming into the 21st century with dance beats and sampling. It's not being driven by record companies; it's the young musicians who have grown up listening to both MTV and their parents' music. Being driven by the musicians, it's unstoppable. Whether it's good or bad, the way I see it is that there's a core of traditional music that's growing and changing. Drawing upon traditions and bringing them into a contemporary context opens up the audience. People who would never dream of attending an oud recital now hear that instrument in a contemporary context, so it does have impact."

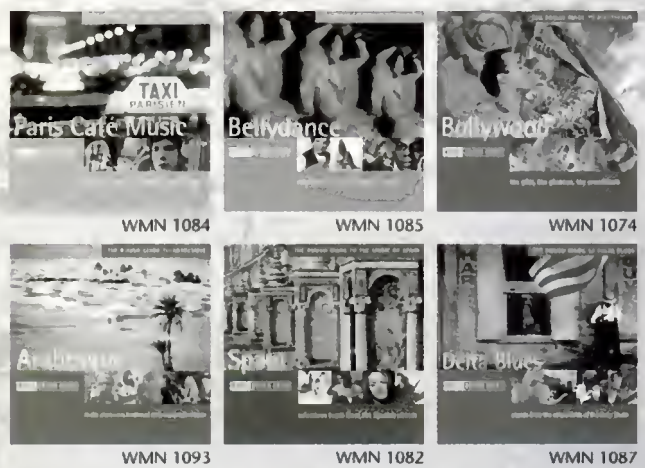
Agreeing with this viewpoint is world music impresario Fabian Alsultany of Uprise Management, representing artists such as Karsh Kale and Hassan Hakmoun. Globesonic Entertainment is Alsultany's concert-promotion entity, and he has also recently established his Globesonic imprint through Triloka. By his measure, the next wave of world music will be earmarked by modern, youth-culture-oriented sound. "I think the whole Asian Massive scene is happening around the country," says Alsultany. "The sales are going nicely, and I see it in the nightclubs. You go to an event with Karsh Kale or DJ Cheb I Sabbah, and those events are filled with young kids. We did the Tabla Beat Science tour [featuring Bill Laswell, the Ethiopian singer Gigi and India's star tabla drummer, Zakir Hussian], and the audience was equally split between young kids and their aunties and uncles."

Alsultany continues, "It all started with Talvin Singh [progenitor of Britain's Asian Underground] in 1997 and has continued through Nitin Sawnhey and Outcaste. Everything dealing with the electronic Asian movement in North America is coming off of my desk—and it's happening in the clubs. There are Asian parties happening in clubs throughout North America. It's not just Indian kids either; there's a mix of Jamaican kids and Anglos and people who would ordinarily attend a Radiohead concert who are into [the Asian Massive sound]. It's grown beyond DJ culture to embrace the audience that listens to 'intelligent rock.' Hip-hop heads are into this too, because they can dance to it. The kids want things with beats and grooves."

One of the pioneers of the international world music movement, Christoph Borkowsky Akbar, the director of Piranha Records, has, since 1999, also helmed WOMEX, the Berlin-based world music conference. Borkowsky sees world music as addressing humanity's fundamental need for music that is both honestly indigenous and suitable for export. "Styles such as the Cuban *son* or Balkan Gypsy music became so successful because they are a perfect answer to this need, forever renewing themselves without losing their authenticity in the international arena. No one can predict the next trend, but it is already out there, and it will take us again by surprise. All you need is a strong musical tradition with musicians who understand how to adapt to new times and strange audiences, as well as record labels who understand how to communicate between these musicians and the global markets."

WORLD · MUSIC · NETWORK
Proud to be part of the Ryko Distribution family
RYKO DISTRIBUTION

'the treasure-laden Rough Guide series' *UTNE Reader (USA)*



WMN 1084 WMN 1085 WMN 1074
WMN 1093 WMN 1082 WMN 1087

'pound for pound, the Rough Guides have the edge' *Houston Press (USA)*

Sierra Maestra
Rumbero Soy
RVB 1027

René Lacaille
Bob Brozman
Digdig
RVB 1025

'Those still hooked on the rich sounds of son will find reason to rejoice here' *Penguin Eggs (Canada)*

'Another instant classic – it's the fact that glorious dance songs of romance, passion and love are captured with the atmosphere of a perfect gig that make *Rumbero Soy* another winner' *Songlines (UK)*

'This may be an early contender for world music album of the year 2002. There are a full complement of liner notes and translated lyrics in a lush package that makes this set indispensable for any serious fan of world music, or for the music lover looking for something really different, yet completely accessible. *****' *allmusic.com*

US Sales & Marketing: Robin Wise, North Bay National Sales • tel: 415 459 6415 • fax: 415 459 5620 • email: Rwise387@aol.com
US Press & Radio: Mark Gorney • tel: 415 461 8380 • email: info@worldisc.net
US distribution: Ryko Distribution, 555 West 25th Street, 5th floor, New York, NY 10001, USA
Trade resources available via www.worldmusic.net – contact post@worldmusic.net for details

Middle East Music

Continued from page 37

21 and its Mondo Melodia imprint as a groundbreaking and ongoing supporter of Middle Eastern musicians in this country. Miles Copeland, Ark 21's founder and president, concurs with Hagopian's viewpoint regarding the positive outlook of American audiences and explains the current surge of interest in the genre, saying, "More people are interested now. If one thousand people hear about it, some percentage will want to find out more, for whatever reason. Americans tend to be fairly positive. We, as a society, don't like the idea that one group in society is inherently bad; it's against our grain.

"It's important to me," Copeland continues, "that the people of the Middle East understand that we're not the bad guy. By the same token, we need to view these people as something more than a collection of extremists. There's a huge music business in the Middle East, one that's just as liberal as ours is. Their artists sing about love and having a good time, as ours do. It's the liberal arts that need to be supported in these countries, because they can impact social attitudes. I have a campaign called Save the Music, Save the World. If anything, we should be supporting the music coming out of third-world countries because they represent the good side of society. Consider the Taliban: They went out of their way to ban music, and they forbade dancing because they knew these forms allowed new ideas to appear. I figure I'm helping the overall cause of society by helping the musical entertainers in these countries."

Copeland equates his involvement with Algerian rai (he has released work by rai legends Khaled and Cheb Mami), Middle Eastern music and other world sounds with his work with I.R.S. Records during the punk-rock era. "We were inching along; most of the artists weren't selling records until two or three or four years into it. By that scale, I'm sort of at first base with world music. We're seeing acceptance, the stores are interested, there's press for these artists now, and we're learning how to reach American expatriates from these cultures. We also try to draw Anglo listeners in with duets. Cheb Mami's duet with Sting on 'Desert Rose' did a lot of good; Shakira's use of Middle Eastern music has also helped; Hakim just had a No. 1 hit in Chile. Now, the bands have to come and tour; we're bringing Cheb Mami and Rachid Taha over."

Released this past July, *Portals of Grace* is the new Narada World solo album from Azam Ali, Los Angeles–based singer and hammered dulcimer player with the group Vas. Her album, a study of the Arabic influences in medieval music from different regions of Western Europe, was in production prior to Sept. 11. Featuring oud player Naser Musa, the disc combines Arabic and archaic European instrumentation such as hurdy-gurdy and viol. Says Ali, "Music is the safest way to get to know a culture. Most of my own interest in other cultures has been stimulated by their music. It's so universal. We owe it to ourselves as artists to create positive awareness of the Middle East in contrast to the negative image fostered in mass media. It's important to foster a warmer, kinder portrayal of that part of the world. The average American has little cognizance of those cultures. They've been around for so long and have influenced—in a good way—all of our lives."

Hassan Hakmoun's first sight, when first moving to New York City in the '80s, was the World Trade Center. "It feels like two parents are gone. As a Moslem, I've never had a problem playing Islamic music. There's never been a problem doing what I do in America during the 16 years I've lived here," declares Hakmoun, the Moroccan expatriate whose new release, *The Gift*, appeared on Triloka this June. Within the CD's mixed bag of rock, funk and other traditional music, Hakmoun covers a song, "Leyla, Leyla" by Arabic singer Mohammed Abdul, first released a quarter-century ago. "When I was growing up in Morocco, I heard music from India and many other places and fell in love with it; it stimulated my curiosity. Americans just now seem to be enjoying that same experience," he says.

Festivals Bring The World Together With Musical Diversity

Whole World Sings Femi Kuti at the New Orleans Jazz & Heritage Festival

BY RAY WADDELL

NASHVILLE—While artists who fall under the broad "world music" umbrella may find mainstream venues like arenas, amphitheaters or even theaters out of reach, numerous niche-oriented music festivals provide ample performance opportunities to build a full route around.

And, as open-minded mega festivals like the New Orleans Jazz & Heritage Festival and the Montreal Jazz Festival have learned, world music artists are a welcome addition to an eclectic talent lineup.

Either way, festivals provide work when mainstream promoters often don't, and that holds particularly true in the reggae world. "World music festivals accomplish so many things at one time," says Richard Smith, whose Cuzin Richard agency books a wide range of world music acts, including Bala Bala, Randy Armstrong, the Bavarian Hofbrau, Inca-Sabi, the Irish band Different Drum, and Native American acts Howard Lyons and Joseph Firecrow.

All of these acts play festivals, says Smith, because "these festivals are very valuable. They really help break these artists, help teach the world about breaking down barriers and celebrate diversity."

Basically, they put world music acts in front of people. "Some of these big reggae festivals attract 10,000 people or more, and we just had King Chango play the Montreal Jazz Festival," notes George Michailow, president of Fast Lane International, which boasts a roster populated with world music artists.

Michailow says King Chango's mix of "reggae, rasta, dub, kumba, island" music works in a broad-based festival environment. "There were over 100,000 people in Montreal, and King Chango broke all over Canada by playing one show," he says.

Smaller festivals provide plenty of work, as well. "*The Reggae Festival Guide* lists several hundred festivals," notes Michailow. "These festivals pay headliners nicely, and, for small bands trying to make a name for themselves, they are a good vehicle for exposure. People who may not be familiar with all the particular artists enjoy the shows, support the festivals and enjoy the atmosphere."

The king of music festivals, the New Orleans Jazz & Heritage Festival, which has presented acts like Femi Kuti, has found success blending world music acts with contemporary pop, rap and R&B artists in its Congo Square area. Past pairings have included DJ Duck with La Banda Blanca from Honduras, Chiekh Lo from Senegal, followed by Wynton Marsalis and Teddy Pendergrass. Last year, the Congo Square area, which can accommodate some 15,000 people, hosted Robert Mirabal with India.Arie, the Mahotella Queens from South Africa, Gilberto Santa Rosa from Puerto Rico, reggae act Morgan Heritage and Bobby Womack.

Another notable package featured Papa Wimba from Africa, with Casper, Reggae in Hopi Land, the Baha Men and Teena Marie. They broke the ice with Celia Cruz and Mystikal, to initial doubts.

"It's not often that you get mainstream African-American pop music with world beat and Latin music. A lot of people questioned whether it would work, but I said it's all about beat, dance and culture," says Quint Davis, director of the New Orleans Jazz & Heritage Festival. "Particularly in New Orleans, we don't have these boundaries. This type of pairing hadn't really been done before, but it absolutely worked."

While larger markets coast to coast host festivals, Michailow notes opportunities certainly aren't limited to big cities. "These festivals are pretty much all over the country," he says. "I used to say 'except Montana,' but I recently sent an act to Reggae on the Ranch in Billings, Mont., which drew several thousand people."

Smith agrees there are plenty of festivals out there, but adds, "There is always room for more. Over the last 30 years, I've seen people become more interested in world goods, food, clothing and now music."

CLASSICAL JAZZ TRADITIONAL CONTEMPORARY

Your focus on business

CLASSICAL MUSIC & JAZZ AT MIDEM
THE WORLD'S BUSIEST EXHIBITION

WWW.MIDEM.COM

Midem Classique & Jazz - Access to global opportunities
Specialised market area,
Customized conference programme,
Specific networking operations,
International concerts, tributes & awards ceremonies,
Extensive IMZ avant-premiere screenings.

Midem - Making business happen
10,000 industry professionals and global media from 94 countries;
Cutting deals,
Forging lifetime contacts,
Creating new synergies and
Spreading the news.

A MIDEM EXPERIENCE

37TH INTERNATIONAL MUSIC MARKET
19-23 January 2003
Palais des Festivals/Cannes/France

MIDEM CLASSIQUE & JAZZ

MIDEM CLASSIQUE & JAZZ
Midem Classique & Jazz International Sales Director: Cornelia Much
Germany
Tel: 49 (0) 7631 17680
Fax: 49 (0) 7631 176823
info.germany@reedmidem.com

USA / Latin America & Caribbean
Tel: 1 (212) 370 7470
Fax: 1 (212) 370 7471
midemusa@reedmidem.com

Reed Exhibitions

IFPI Seeks Italian Government Help

Meetings Held In Rome To Encourage Further Anti-Piracy Support

BY MARK WORDEN

MILAN—The International Federation of the Phonographic Industry (IFPI) has called on the Italian government, law-enforcement agencies, and the judicial system to do more in fighting piracy, which now accounts for an estimated annual 121 million euros, or 27% of the country's record market.

Italy is the world's sixth-largest piracy market after China, Russia, Brazil, Indonesia, and Mexico; in Western Europe, it is the largest.

IFPI chairman/CEO Jay Berman, who was accompanied by EMI Recorded Music Europe chairman/CEO Emmanuel de Buretel and Italian labels body FIMI's president Alberto Pojaghi and director general Enzo Mazza, held a series of meetings Oct. 7-8 with Italian government officials in Rome.

Berman tells *Billboard*: "I actually think that the Italian government is doing more to fight piracy than it has done in the past. A good Copyright Law was passed in 2000, and law-enforcement officers are going after the pirates. The weak link is the judiciary. Judges tend to drop the piracy cases that are brought before them, or else they hand out fines instead of the mandatory jail sentences. If you're running a business as lucrative as piracy, a fine isn't going to be a deterrent so much as a foreseeable production cost."

Berman adds: "Piracy in Italy is a home-grown phenomenon. It's not about a couple of guys trying to earn some extra cash by using their garage to burn CDs. It's about organized crime making money and using it to finance activities that most of the people who buy illegal CDs would find totally offensive if they only knew. Consumers need to be told this, and the only people who can tell them are the government."

De Buretel says, "We're here to give our support to a vibrant and dynamic market but one that is severely threatened by the piracy phenomenon. Piracy was a problem in the past in Italy and it went away, but it has come back with a vengeance in the last decade. The situation is incredible: This is a G8 country with a prime minister who likes to be photographed alongside President Bush, and yet it tolerates an intolerable situation. The Italian government has got to do something to clean up this mess."

Although the meetings did not produce any concrete concessions by the government, Italian record-industry representatives are clearly pleased with the IFPI's show of support. Mazza tells *Billboard*: "This proves that IFPI believes in Italy's legal music industry." Nor has FIMI given up on the Italian government, in spite of its failure to maintain the promise made earlier this year to lower Italy's 20% sales tax on records by the summer.

Mazza, who concedes that the inability to maintain that promise was prompted by the government's budget problems, says: "The issue is still on the agenda, and next week we have a parliamentary hearing to discuss the Music Bill, which includes a French-style export office and similar proposals."

Berman says, "I was never entirely convinced that the Italian government would be able to lower the sales tax unilaterally. We're concentrating on Pan-European efforts at the moment."

Mazza's upbeat view is shared by Mario Limongelli, GM of indie Nar International and a FIMI VP. He comments, "As an indie, I'm pleased that IFPI have come to Rome. Piracy traditionally affected major artists, but these days it's the little guy who's worst hit. Dance piracy is growing, and this summer several DJs were caught playing illegal copies in discos."

For the majors, EMI Italy president/CEO Riccardo Clary says, "I'm glad that these meetings have taken place. I'm glad that they've taken place in Rome, which—in spite of being a center of civilization—has the worst levels of street piracy in Italy. On Sunday I had lunch at a restaurant, and during the course of the meal, no fewer than 22 street vendors tried to sell me CDs. Earlier this year, I wrote to the city's mayor to complain about his administration's apathy, and his reply was an irritating mixture of indifference and arrogance."

It would appear, though, that the local authorities have already reacted to the IFPI's Rome visit. On Oct. 9, the police arrested Luigi Sglavo, a supplier of illegal material to the Italian capital's street vendors, at a house in nearby Guidonia. There, officers uncovered seven CD burners, 10,000 CDs, DVDs, computers, and scanners. Sglavo, who already had a police record for copyright infringement, was tried the next day and sentenced to nine months in prison; he was incarcerated after the trial.

Keys to Your Heart. Alicia Keys visited the Netherlands during her current European tour promoting her debut album, *Songs in A Minor* (J/BMG). Before her performance Sept. 26 at Amsterdam's 5,000-capacity Heineken Music Hall, she was presented with platinum awards marking shipments of more than 50,000 units of the album in Belgium/Luxembourg and of more than 80,000 units in the Netherlands, where *Songs in A Minor* has now shipped in excess of 130,000 copies. Pictured, from left, are BMG Europe senior VP of European marketing Yoel Kenan, BMG Benelux GM Bart Brusseleers, Keys, and BMG senior VP of worldwide marketing Stuart Rubin.

IFPI Figures Show King Has Made European Friends

BY PAUL SEXTON

LONDON—Far from the end of lonely street, the King has made 1 million European friends in two weeks flat.

That total soared even as you read that sentence, with RCA's *Elvis 30 #1 Hits* establishing itself as one of the fastest-selling compilations in recent record history. RCA puts the worldwide figure at 6 million units in three weeks, and the collection certainly wasted no time in joining the latest International Federation of the Phonographic Industry (IFPI) Platinum Europe award-winners, for those albums certified with 1 million or more European shipments.

STANFORD

BMG senior marketing manager Charlie Stanford says the company is hugely confident that *Elvis 30 #1 Hits* will stand up to November's blockbuster release schedule and emerge as a major seller in the Christmas season. "We'll be up there with U2, Robbie [Williams], Shania [Twain]—our marketing spend is shoulder to shoulder with those albums," he says. "We've got a massive TV campaign for the week after [those releases], and we're thinking about cutting another advert specially for the gift-giving market."

ifpi
PLATINUM EUROPE
1,000,000

Stanford reveals there are no existing plans for a follow-up to the worldwide hit single "A Little Less Conversation" by Elvis Presley vs. JXL that closes out *Elvis 30 #1 Hits* as a bonus 31st track. But other sales incentives will come from the international broadcast in December of the NBC special *Elvis Lives*—starring Bono, Sheryl Crow, Britney Spears, and others—plus a Presley-themed Royal Variety Show the BBC will air in December.

Elsewhere among the IFPI honors, France's self-styled "politically incorrect, left-wing *chansonnier*" Renaud makes his first appearance in the Platinum Europe certifications after career sales of some 12 million albums, according to his label, Virgin. The 50-year-old singer/songwriter, who won a lifetime achievement title at last year's Victoires de la Musique awards, gains the distinction with his current set, *Boucan d'Enfer*, which continues residence in the top five of the French charts after debuting there at No. 2 following its May 28 release.

Following a debut album that sold an estimated 5 million copies worldwide is a task that U.K. modern rock act Coldplay has started purposefully. *A Rush of Blood to the Head*, the Parlophone band's sequel to 2000's *Parachutes*, swiftly gains European platinum status. It debuted at No. 1 in early September in Germany, Italy, Denmark, Norway, Switzerland, Ireland, and the U.K., where it is double-platinum for 600,000 shipments.

September's statistics included multi-platinum rankings for two female superstars: Shakira, whose *Laundry Service* (Epic) advances to 3 million European shipments after hitting 2 million in May, and Spears, whose third Jive album, *Britney*, reaches 2 million. Although a smaller success so far than her previous releases—her *Baby . . . One More Time* debut and the follow-up, *Oops! . . . I Did It Again*, are both quadruple European platinum—Spears has doubled her latest album's European total in six months, after reaching 1 million in March.

Two of Polydor U.K.'s mainstays are also celebrating. Sophie Ellis Bextor, once of indie rock band theaudience, sets the seal on her conversion to pop-dance diva as her solo debut, *Read My Lips*, crosses the threshold of 1 million European shipments. After three consecutive U.K. top three singles, the label releases "Music Gets the Best of Me" Nov. 4 there, while she makes her U.S. debut with one of its predecessors, "Murder on the Dancefloor."

Labelmate Ronan Keating, once of boy-band favorite Boyzone, arrives at European platinum with his second album, *Destination*. The 25-year-old Irishman is now in pursuit of the 2 million shipments reached in April last year by his solo debut, *Ronan*. The new successes for Keating and Ellis Bextor represent a double triumph for former New Radicals frontman Gregg Alexander, who served as a songwriter/producer on both newly platinum releases.

For more Platinum Europe information, visit ifpi.org.

HITS OF THE WORLD

JAPAN

(DEMPA PUBLICATIONS INC.) 10/16/02

SINGLES

This Week	Last Week	Title	Artist / Label
1	1	VOYAGE	AYUMI HAMASAKI AVEX TRAX
2	2	OOKINAFURUDOKEII	KEN HIRAI DEFSTAR
3	NEW	MADAMINU KESHIKI	SOPHIA TOY'S FACTORY
4	4	THE PERFECT VISION	MINMI VICTOR
5	5	KACYOUFUGETSU	KETSUMEISHI TOY'S FACTORY
6	11	TAISETSUNAMONO	ROAD OF MAJOR AVEX TRAX
7	NEW	A CROWN	SING LIKE TALKING UNIVERSAL
8	NEW	BANSYU	GAGAGA SP SONY
9	8	SOUL	LIV UNIVERSAL
10	NEW	UKIFUNE	GO!GO!7188 TOSHIBA/EMI

HOT MOVER SINGLES

This Week	Last Week	Title	Artist / Label
13	22	NADA SOUSOU	RIMI NATSUKAWA VICTOR
14	NEW	HATSUKOI	CHARA EAST WEST
16	NEW	SEKITOU	ACIDMAN TOSHIBA/EMI
18	NEW	ROPPONOI SHINJYU	NANASE AIKAWA CUTTING EDGE
19	NEW	I'M SO SORRY BABY	THE BRILLIANT GREEN DEFSTAR

ALBUMS

This Week	Last Week	Artist	Title / Label
1	NEW	KOSHI INABA	SHIAN VERMILLION RECORDS
2	NEW	HITOMI YAIDA	I/FANCY TOSHIBA/EMI
3	1	MISIA	KISS IN THE SKY RHYTHMEDIA TRIBE
4	2	KEISUKE KUWATA	ROCK AND ROLL HERO VICTOR
5	NEW	DOUBLE	VISION FOR LIFE
6	NEW	FUMIYA FUJII	RETAKE SONY MUSIC ASSOCIATED RECORDS
7	10	ELVIS PRESLEY	ELVIS 30 #1 HITS FUN HOUSE
8	8	VARIOUS ARTISTS	LOVE LIGHTS 2 WARNER MUSIC JAPAN
9	7	V/A	KISS DRAMATIC LOVE STORY BMG FUNHOUSE
10	3	THE ROLLING STONES	FORTY LICKS VIRGIN

UNITED KINGDOM

(OFFICIAL UK CHARTS CO.) 10/14/02

SINGLES

This Week	Last Week	Title	Artist / Label
1	49	ASEREJE/THE KETCHUP SONG	LAS KETCHUP COLUMBIA
2	NEW	NEW DIRECTION	S CLUB JUNIORS POLYDOR
3	1	THE LONG AND WINDING ROAD/SUSPICIOUS MINDS	WILL YOUNG & GARETH GATES RCA
4	3	COMPLICATED	AVRIL LAVIGNE ARISTA
5	NEW	ALL MY LIFE	FOO FIGHTERS RCA
6	5	JUST LIKE A PILL	PINK ARISTA
7	2	DOWN BOY	HOLLY VALANCE LONDON
8	6	MY VISION	JAKATTA FEATURING SEAL RULIN
9	4	DOWN 4 U	IRV GOTTI PRESENTS THE INC. DEF JAM
10	7	LITTLE BY LITTLE/SHE IS LOVE	OASIS BIG BROTHER

HOT MOVER SINGLES

This Week	Last Week	Title	Artist / Label
11	NEW	CHECK THE MEANING	RICHARD ASHCROFT HUT/VIRGIN
13	NEW	DREAMING OF YOU	THE CORAL DELTASONIC
17	NEW	HELP ME	NICK CARTER JIVE
19	NEW	FOREVER	TRINITY X ALL AROUND THE WORLD
20	NEW	OUTTATHAWAY	THE VINES HEAVENLY

ALBUMS

This Week	Last Week	Artist	Title / Label
1	NEW	WILL YOUNG	FROM NOW ON RCA
2	2	THE ROLLING STONES	FORTY LICKS VIRGIN
3	1	ELVIS PRESLEY	ELVIS 30 #1 HITS RCA
4	3	NORAH JONES	COME AWAY WITH ME BLUE NOTE
5	4	PINK	M!SSUNDAZTOOD ARISTA
6	5	NELLY	NELLYVILLE UNIVERSAL
7	8	AVRIL LAVIGNE	LET GO ARISTA
8	6	COLDPLAY	A RUSH OF BLOOD TO THE HEAD PARLOPHONE
9	10	OASIS	HEATHEN CHEMISTRY BIG BROTHER
10	7	MARK KNOPFLER	THE RAGPICKER'S DREAM MERCURY

GERMANY

(MEDIA CONTROL) 10/16/02

SINGLES

This Week	Last Week	Title	Artist / Label
1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP COLUMBIA
2	4	DREAMER/GETS ME THROUGH	OZZY OSBOURNE EPIC
3	3	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN VIRGIN
4	7	CLEANIN' OUT MY CLOSET	EMINEM INTERSCOPE
5	5	COMPLICATED	AVRIL LAVIGNE ARISTA
6	6	MENSCH	HERBERT GRÖNEMEYER EMI
7	8	LIEBER GOTT	MARLON & FREUNDE SONY
8	2	JUST LIKE A PILL	PINK ARISTA
9	9	I'M ALIVE	CELINE DION COLUMBIA
10	11	KIMNOTYZE	DJ TOMMEKK FEATURING LIL' KIM ARIOLA

HOT MOVER SINGLES

This Week	Last Week	Title	Artist / Label
12	NEW	SET IT OFF	DJ S.P.U.D. DEF JAM
13	16	EVERYTIME YOU NEED ME	THE FLAMES EMI
18	NEW	HELP ME	NICK CARTER JIVE
24	32	JUST A LITTLE	LIBERTY X V2
26	41	(CRACK IT) SOMETHING GOING ON	BOMFUNK MC'S FEATURING JESSICA FOLCKER EPIDROME

ALBUMS

This Week	Last Week	Artist	Title / Label
1	1	HERBERT GRÖNEMEYER	MENSCH EMI
2	2	THE ROLLING STONES	FORTY LICKS VIRGIN
3	4	ELVIS PRESLEY	ELVIS 30 #1 HITS RCA
4	3	PETER MAFFAY	TABULAGA UND DAS VERSCHENKTE ARIOLA
5	5	BON JOVI	BOUNCE ISLAND
6	6	MARK KNOPFLER	THE RAGPICKER'S DREAM MERCURY
7	8	AVRIL LAVIGNE	LET GO ARISTA
8	9	PINK	M!SSUNDAZTOOD ARISTA
9	7	PETER GABRIEL	UP VIRGIN
10	NEW	KASTELRUTHER SPATZEN	LIEBE DARF ALLES KOCH

FRANCE

(SNEP/IFOP/TITE-LIVE) 10/15/02

SINGLES

This Week	Last Week	Title	Artist / Label
1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP COLUMBIA
2	2	MUSIQUE	STAR ACADEMY 2 MERCURY
3	4	RIEN QUE LES MOTS (TI AMORE)	UMBERTO TOZZI & LENA KA EAST WEST
4	3	MANHATTAN KABOUL	RENAUD/AXELLE RED VIRGIN
5	11	PREMIER GAROU	MAGIC SYSTEM NEXT
6	5	LA BOMBA	KING AFRICA HOT TRACKS
7	10	I'M ALIVE	CELINE DION COLUMBIA
8	6	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
9	7	J'AI BESOIN D'AMOUR	LORIE EGP
10	9	INCH' ALLAH	MC SOLAAR EAST WEST

HOT MOVER SINGLES

This Week	Last Week	Title	Artist / Label
11	NEW	YOU DIDN'T EXPECT THAT	BILLY CRAWFORD V2
18	33	COME BACK TO ME	CUNNIE WILLIAMS ULM
20	30	CLEANIN' OUT MY CLOSET	EMINEM INTERSCOPE
22	25	IF TOMORROW NEVER COMES	RONAN KEATING POLYDOR
23	32	HOT IN HERRE	NELLY UNIVERSAL

ALBUMS

This Week	Last Week	Artist	Title / Label
1	2	LORIE	TENDREMENT EGP
2	1	LS	RETIENS MOI MERCURY
3	3	PATRICK BRUEL	ENTRE-DEUX RCA
4	5	RENAUD	BOUCAN D'ENFER VIRGIN
5	4	MARK KNOPFLER	THE RAGPICKER'S DREAM MERCURY
6	10	MANU CHAO	RADIO BEMBA SOUND SYSTEM VIRGIN
7	18	NORAH JONES	COME AWAY WITH ME BLUE NOTE
8	6	ISABELLE BOULAY	AU MOMENT D'ETRE NOUS V2
9	8	YANN TIERSEN	C'ETAIT ICI LABELS
10	13	EMINEM	THE EMINEM SHOW INTERSCOPE

CANADA

(SOUNDSCAN) 10/26/02

SINGLES

This Week	Last Week	Title	Artist / Label
1	1	A MOMENT LIKE THIS	KELLY CLARKSON S/RCA/BMG
2	2	GET READY	SHAWN DESMAN VIK/BMG
3	5	EVERYDAY	BON JOVI ISLAND/UNIVERSAL
4	6	HOT IN HERRE	NELLY FO' REEL/UNIVERSAL
5	4	LITTLE BY LITTLE	OASIS EPIC/SONY
6	3	WHATCHULOOKINAT	WHITNEY HOUSTON ARISTA/BMG
7	8	IN MY PLACE	COLDPLAY EMI
8	10	JUST LIKE A PILL	PINK ARISTA/BMG
9	9	I NEED A GIRL (PART TWO)	P DIDDY & GINUWINE ARISTA/BMG
10	7	LIFE GOES ON	LEANN RIMES CURB/WARNER

HOT MOVER SINGLES

This Week	Last Week	Title	Artist / Label
11	NEW	THE ZEPHYR SONG	RED HOT CHILI PEPPERS WARNER BROS.
15	24	NOTHING COULD COME BETWEEN US	THEORY OF A DEADMAN 604/ROADRUNNER/UNIVERSAL
16	21	GLORYTIMES	PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL
21	RE	POSITIVITY	SUEDE NUDE/COLUMBIA/SONY
22	27	RAYGUN	MATTHEW GOOD BAND BADTOWN/UNIVERSAL

ALBUMS

This Week	Last Week	Artist	Title / Label
1	1	ELVIS PRESLEY	ELVIS 30 #1 HITS RCA/BMG
2	2	THE ROLLING STONES	FORTY LICKS ABKCO/VIRGIN/EMI
3	NEW	BON JOVI	BOUNCE ISLAND/UNIVERSAL
4	3	DIANA KRALL	LIVE IN PARIS VERVE/UNIVERSAL
5	4	AVRIL LAVIGNE	LET GO NETTWERK/ARISTA/BMG
6	5	VARIOUS ARTISTS	NOW! THAT'S WHAT I CALL MUSIC 7 EMI
7	9	EMINEM	THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL
8	NEW	XZIBIT	MAN VS MACHINE LOUD/COLUMBIA/SONY
9	10	NELLY	NELLYVILLE FO' REEL/UNIVERSAL
10	RE	JOSH GROBAN	JOSH GROBAN 143/REPRISE/WARNER

SPAIN

(AFYVE) 10/16/02

SINGLES

This Week	Last Week	Title	Artist / Label
1	1	ALL THE THINGS SHE SAID	T.A.T.U. POLYDOR/UNIVERSAL
2	NEW	MON COEUR RESISTE ENCORE	KATE RYAN VALE MUSIC
3	5	ASEREJE/THE KETCHUP SONG	LAS KETCHUP COLUMBIA/SONY
4	2	CHIHUAHUA	DJ BOBO ARIOLA/BMG
5	10	LETHAL INDUSTRY	DJ TIESTO VALE MUSIC
6	3	GANBAREH!	SASH BLANCO Y NEGRO/VIRGIN
7	4	EL AIRE QUE ME DAS REMIXES	BUSTAMANTE VALE MUSIC
8	NEW	HELP ME	NICK CARTER ZOMBA-JIVE
9	NEW	STOP IT (I LIKE IT!)	RICK GUARD DECCA/UNIVERSAL
10	8	CLEANIN' OUT MY CLOSET	EMINEM POLYDOR/UNIVERSAL

HOT MOVER SINGLES

This Week	Last Week	Title	Artist / Label
20	NEW	THE SMILE HAS LEFT YOUR . . .	SYLVER TEMPO MUSIC

ALBUMS

This Week	Last Week	Artist	Title / Label
1	NEW	JOAN MANUEL SERRAT	VERSOS EN LA BOCA ARIOLA/BMG
2	3	LUIS MIGUEL	MIS BOLEROS FAVORITOS WARNER MUSIC
3	1	ELVIS PRESLEY	ELVIS 30 #1 HITS RCA/BMG
4	4	ALEX UBAGO	QUE PIDES TU? DRO/WARNER
5	2	MARK KNOPFLER	THE RAGPICKER'S DREAM MERCURY/UNIVERSAL
6	6	THE CRANBERRIES	STARS—THE BEST OF THE CRANBERRIES MERCURY/UNIVERSAL
7	8	THE ROLLING STONES	FORTY LICKS VIRGIN
8	NEW	JOSE MERCE	LIO VIRGIN
9	5	ENRIQUE IGLESIAS	QUIZAS POLYDOR/UNIVERSAL
10	NEW	OPERACIÓN TRIUNFO	OPERACIÓN TRIUNFO 2002 EN CONCIERTO VALE MUSIC

AUSTRALIA

(ARIA) 10/14/02

SINGLES

This Week	Last Week	Title	Artist / Label
1	NEW	ASEREJE/THE KETCHUP SONG	LAS KETCHUP COLUMBIA
2	1	RAMP! THE LOGICAL SONG	SCOOTER SHOCK
3	4	DOWN BOY	HOLLY VALANCE LONDON
4	7	GANGSTA LOVIN'	EVE FEATURING ALICIA KEYS INTERSCOPE
5	3	CLEANIN' OUT MY CLOSET	EMINEM INTERSCOPE
6	6	BARENAKED	JENNIFER LOVE HEWITT JIVE
7	2	OBJECTION (TANGO)	SHAKIRA EPIC
8	10	JUST A LITTLE	LIBERTY X V2
9	8	TRIBUTE	TENACIOUS D EPIC
10	5	TWO WRONGS (DON'T MAKE A RIGHT)	WYCLEF JEAN FEATURING CLAUDETTE ORTIZ COLUMBIA

HOT MOVER SINGLES

This Week	Last Week	Title	Artist / Label
11	NEW	LIFE GOES ON	LEANN RIMES CURB
15	19	OUTSIDE OF ME	KILLING HEIDI WAH WAH MUSIC
19	22	TIME AFTER TIME	NOVASPACE MINISTRY OF SOUND
21	NEW	THE ZEPHYR SONG	RED HOT CHILI PEPPERS WARNER BROS.
22	27	CINDERELLA	SHAKAYA COLUMBIA

ALBUMS

This Week	Last Week	Artist	Title / Label
1	1	ELVIS PRESLEY	ELVIS 30 #1 HITS RCA
2	NEW	JOHN FARNHAM	THE LAST TIME GOTHAM
3	2	AVRIL LAVIGNE	LET GO ARISTA
4	3	THE ROLLING STONES	FORTY LICKS VIRGIN
5	6	NELLY	NELLYVILLE UNIVERSAL
6	4	EMINEM	THE EMINEM SHOW INTERSCOPE
7	7	SHAKIRA	LAUNDRY SERVICE EPIC
8	NEW	XZIBIT	MAN VS MACHINE COLUMBIA
9	5	ENRIQUE IGLESIAS	ESCAPE INTERSCOPE
10	11	RED HOT CHILI PEPPERS	BY THE WAY WARNER BROS.

ITALY

(FIMI) 10/14/02

SINGLES

This Week	Last Week	Title	Artist / Label
1	1	ALL THE THINGS SHE SAID	T.A.T.U. INTERSCOPE
2	NEW	SUCCHIANDO L'UVA	MINA PDU/EMI
3	2	ASEREJE/THE KETCHUP SONG	LAS KETCHUP COLUMBIA
4	NEW	L'ECCEZIONE	CARMEN CONSOLI UNIVERSAL
5	3	COMPLICATED	AVRIL LAVIGNE ARISTA
6	5	PER ME E' IMPORTANTE	TIROMANCINO VIRGIN
7	6	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
8	4	BENE BENE MALE MALE	PIERO PELU' WEA
9	7	ROUND ROUND	SUGABABES ISLAND
10	10	CLEANIN' OUT MY CLOSET	EMINEM INTERSCOPE

HOT MOVER SINGLES

This Week	Last Week	Title	Artist / Label
11	17	LA RONDINE	MANGO WEA
13	NEW	CHECK THE MEANING	RICHARD ASHCROFT HUT/VIRGIN
21	34	SE TU NON SEI CON ME	SYRIA CGD
23	NEW	DOWN BOY	HOLLY VALANCE LONDON
31	NEW	WHY'D YOU LIE TO ME	ANASTACIA EPIC

ALBUMS

This Week	Last Week	Artist	Title / Label
1	2	THE ROLLING STONES	FORTY LICKS VIRGIN
2	6	ELVIS PRESLEY	ELVIS 30 #1 HITS RCA
3	NEW	SAMUELE BERSANI	CHE VITA! IL MEGLIO DI SAMUELE BERSANI ARIOLA
4	1	GIGI D'ALESSIO	UNO COME TE RCA
5	4	THE CRANBERRIES	STARS—THE BEST OF THE CRANBERRIES ISLAND
6	NEW	T.A.T.U.	200 PO VSTRECNOY/200 KM/H IN THE WRONG LANE INTERSCOPE
7	5	MARK KNOPFLER	THE RAGPICKER'S DREAM MERCURY
8	9	GIORGIA	GREATEST HITS (LE COSE NON VANNO MAI ...) DISCHI DI CIOCCOLATA/BMG
9	3	PETER GABRIEL	UP VIRGIN
10	7	GIANNI MORANDI	L'AMORE CI CAMBIA LA VITA EPIC

Hits of the World is compiled at *Billboard*/London.

NEW = New Entry RE = Re-Entry

Global Music Pulse™

Edited by Nigel Williamson

Music & Media EUROCHART

Eurocharts ara compilad by *Music & Media* from the national singlas and album salas charts of 18 European countries.

(MUSIC & MEDIA) 10/16/02

THIS WEEK	LAST WEEK	SINGLES
1	1	ASEREJE/THE KETCHUP SONG — LAS KETCHUP — COLUMBIA
2	2	COMPLICATED — AVRIL LAVIGNE — ARISTA/RCA
3	5	CLEANIN' OUT MY CLOSET — EMINEM — INTERSCOPE
4	4	THE TIDE IS HIGH (GET THE FEELING) — ATOMIC KITTEN — INNOCENT/VIRGIN
5	3	JUST LIKE A PILL — PINK — ARISTA
6	8	I'M ALIVE — CELINE DION — COLUMBIA
7	7	MUSIQUE — STAR ACADEMY 2 — MERCURY
8	13	RIEN QUE LES MOTS (TI AMORE) — UMBERTO TOZZI & LENA KA — EAST WEST
9	15	DREAMER/GETS ME THROUGH — OZZY OSBOURNE — EPIC
10	6	UNDERNEATH YOUR CLOTHES — SHAKIRA — EPIC/COLUMBIA
		HOT MOVER SINGLES
12	NEW	NEW DIRECTION — S CLUB JUNIORS — POLYDOR
16	35	PREMIER GAROU — MAGIC SYSTEM — SONO/NEXT
18	22	MENSCH — HERBERT GRÖNEMEYER — EMI
19	NEW	HELP ME — NICK CARTER — JIVE
22	NEW	ALL MY LIFE — FOO FIGHTERS — ROSWELL/RCA

THIS WEEK	LAST WEEK	ALBUMS
1	1	ELVIS PRESLEY — ELVIS 30 #1 HITS — RCA
2	2	THE ROLLING STONES — FORTY LICKS — VIRGIN
3	4	MARK KNOPFLER — THE RAGPICKER'S DREAM — MERCURY
4	3	BON JOVI — BOUNCE — ISLAND
5	6	AVRIL LAVIGNE — LET GO — ARISTA
6	8	EMINEM — THE EMINEM SHOW — INTERSCOPE
7	7	PINK — M!SSUNDAZTOOD — ARISTA
8	12	NELLY — NELLYVILLE — UNIVERSAL
9	10	NORAH JONES — COME AWAY WITH ME — BLUE NOTE
10	11	HERBERT GRÖNEMEYER — MENSCH — EMI

THE NETHERLANDS

(STICHTING MEGA TOP 100) 10/14/02

THIS WEEK	LAST WEEK	SINGLES
1	1	ASEREJE/THE KETCHUP SONG — LAS KETCHUP — COLUMBIA
2	2	ALL THE THINGS SHE SAID — T.A.T.U. — INTERSCOPE
3	3	THE TIDE IS HIGH (GET THE FEELING) — ATOMIC KITTEN — VIRGIN
4	4	ADDICTIVE — TRUTH HURTS FEATURING RAKIM — INTERSCOPE
5	5	CLEANIN' OUT MY CLOSET — EMINEM — INTERSCOPE

THIS WEEK	LAST WEEK	ALBUMS
1	7	COMPLICATED — AVRIL LAVIGNE — ARISTA
2	9	LIFE GOES ON — LEANN RIMES — CURB
3	8	GANGSTA LOVIN' — EVE FEATURING ALICIA KEYS — INTERSCOPE
4	13	JUST LIKE A PILL — PINK — ARISTA
10	6	EENS SCHIJNT WEER DE ZON/HEB JE EVEN... — FRANS BAUER — S3M

SWEDEN

(GLF) 10/11/02

THIS WEEK	LAST WEEK	SINGLES
1	1	ASEREJE/THE KETCHUP SONG — LAS KETCHUP — COLUMBIA
2	2	COMPLICATED — AVRIL LAVIGNE — ARISTA
3	4	KEEP THIS FIRE BURNING — ROBYN — RICOCHET
4	5	CLEANIN' OUT MY CLOSET — EMINEM — INTERSCOPE
5	NEW	JUST LIKE A PILL — PINK — ARISTA

THIS WEEK	LAST WEEK	ALBUMS
1	1	ELVIS PRESLEY — ELVIS 30 #1 HITS — RCA
2	NEW	THE ROLLING STONES — FORTY LICKS — VIRGIN
3	28	CHICAGO — THE CHICAGO STORY—COMPLETE GREATEST HITS — WARNER SPECIAL MARKETING
4	2	VIKINGARNA — KRAMGOA LATAR 2002 — NMG/EMI
5	NEW	MARK KNOPFLER — THE RAGPICKER'S DREAM — MERCURY

SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 10/11/02

THIS WEEK	LAST WEEK	SINGLES
1	1	ASEREJE/THE KETCHUP SONG — LAS KETCHUP — COLUMBIA
2	2	COMPLICATED — AVRIL LAVIGNE — ARISTA
3	3	ADDICTIVE — TRUTH HURTS FEATURING RAKIM — INTERSCOPE
4	5	THE TIDE IS HIGH (GET THE FEELING) — ATOMIC KITTEN — VIRGIN
5	7	CLEANIN' OUT MY CLOSET — EMINEM — INTERSCOPE

THIS WEEK	LAST WEEK	ALBUMS
1	1	ELVIS PRESLEY — ELVIS 30 #1 HITS — RCA
2	2	THE ROLLING STONES — FORTY LICKS — VIRGIN
3	3	HERBERT GRÖNEMEYER — MENSCH — EMI
4	4	BON JOVI — BOUNCE — ISLAND
5	5	MARK KNOPFLER — THE RAGPICKER'S DREAM — MERCURY

IRELAND

(IRMA/CHART TRACK) 10/15/02

THIS WEEK	LAST WEEK	SINGLES
1	11	ASEREJE/THE KETCHUP SONG — LAS KETCHUP — COLUMBIA
2	1	COMPLICATED — AVRIL LAVIGNE — ARISTA
3	NEW	I'M RIGHT HERE — SAMANTHA MUMBA FEATURING DAMIAN MARLEY — WILD CARD/POLYDOR
4	2	JUST LIKE A PILL — PINK — ARISTA
5	3	THE TIDE IS HIGH (GET THE FEELING) — ATOMIC KITTEN — INNOCENT/VIRGIN

THIS WEEK	LAST WEEK	ALBUMS
1	1	THE ROLLING STONES — FORTY LICKS — VIRGIN
2	2	ELVIS PRESLEY — ELVIS 30 #1 HITS — RCA
3	NEW	SINEAD O'CONNOR — SEAN-NOS NUA — HUMMINGBIRD
4	3	PINK — M!SSUNDAZTOOD — ARISTA
5	11	NORAH JONES — COME AWAY WITH ME — BLUE NOTE

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 10/15/02

THIS WEEK	LAST WEEK	SINGLES
1	1	ASEREJE/THE KETCHUP SONG — LAS KETCHUP — COLUMBIA
2	2	COMPLICATED — AVRIL LAVIGNE — ARISTA
3	3	THE TIDE IS HIGH (GET THE FEELING) — ATOMIC KITTEN — VIRGIN
4	6	DREAMER/GETS ME THROUGH — OZZY OSBOURNE — EPIC
5	8	CLEANIN' OUT MY CLOSET — EMINEM — INTERSCOPE

THIS WEEK	LAST WEEK	ALBUMS
1	1	ELVIS PRESLEY — ELVIS 30 #1 HITS — RCA
2	2	HERBERT GRONEMEYER — MENSCH — EMI
3	3	THE ROLLING STONES — FORTY LICKS — VIRGIN
4	NEW	AL BANO CARRISI — CARRISI CANTA CARUSO — WEA
5	4	BON JOVI — BOUNCE — ISLAND

BELGIUM/FLANDERS

(PROMUVI) 10/15/02

THIS WEEK	LAST WEEK	SINGLES
1	1	ASEREJE/THE KETCHUP SONG — LAS KETCHUP — COLUMBIA
2	2	TU ES FOUTU (TU M'AS PROMIS) — IN-GRID — HIGH FASHION
3	5	BECAUSE THE NIGHT — JAN WAYNE — LIGHTNING
4	3	I'M ALIVE — CELINE DION — COLUMBIA
5	8	JUST LIKE A PILL — PINK — ARISTA

THIS WEEK	LAST WEEK	ALBUMS
1	2	HOOVERPHONIC — HOOVERPHONIC PRESENTS JACKIE CANE — COLUMBIA
2	3	THE ROLLING STONES — FORTY LICKS — VIRGIN
3	1	ELVIS PRESLEY — ELVIS 30 #1 HITS — RCA
4	5	K3 — VERLIEFD — NIELS WILLIAM/BMG
5	4	BON JOVI — BOUNCE — ISLAND

MALAYSIA

(RIM) 09/13/02

THIS WEEK	LAST WEEK	ALBUMS
1	1	LINKIN PARK — REANIMATION — WARNER BROS.
2	11	VARIOUS ARTISTS — MODERN ROCK 2 — WEA
3	2	VARIOUS ARTISTS — FOREVER LOVE — WEA
4	8	SPIDER — ALADIN — NAR
5	10	BLUE — ALL RISE — VIRGIN
6	5	RAMLI SARIP — RAJA ROCK — WEA
7	7	XPDC — VI — LIFE
8	16	SHEILA ON 7 — 07 DES — SONY
9	3	JAY CHOU — EIGHT DIMENSIONS — BMG
10	NEW	VARIOUS ARTISTS — ROCK NO 1s — EMI

COMMON CURRENCY

A weekly scorecard of albums simultanaously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B BMG, E EMI, I Independent, S Sony, U Universal, W Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BON JOVI Bounce (U)	2			5		3				6
EMINEM The Eminem Show (U)	7				10	7		6		9
MARK KNOPFLER The Ragpicker's Dream (U)			10	6	5		5		7	3
AVRIL LAVIGNE Let Go (B)	4		7	7		5		3		10
NELLY Nellyville (U)	5		6			9		5		7
ELVIS PRESLEY Elvis 30 # 1 Hits (B)	1	7	3	3		1	3	1	2	1
THE ROLLING STONES Forty Licks (V)	3	10	2	2		2	7	4	1	2
XZIBIT Man vs. Machine (S)	8					8		8		

MAXIMUM GRAVITY: The musical genre known as Americana or alt-country is no longer exclusively an American phenomenon, as U.K. band **Grand Drive** proves. *See the Morning In*, released Oct. 21 on BMG/Gravity, is the group's major-label debut after two albums on Loose and features a delicious mix of pedal steels, mandolins, and potent song-

GRAND DRIVE

writing, which has earned the band an album-of-the-week slot on national gold/adult rock station BBC Radio 2. The band was formed in the mid-'90s around brothers **Julian** and **Danny Wilson**, who spent their early years in Australia but are now based in South London. The album was helmed by **Jim Creegan**, a regular in **Rod Stewart's** band, who makes his production debut. "Our influences come from a lot of American music," Danny Wilson says. "But the songs are about us and our lives in South London." The Gravity imprint was set up by BMG senior VP **Nick Stewart** as a vehicle for alt-country releases by both British and American acts.

NIGEL WILLIAMSON

AFRICAN PUNKS: The South African punk scene is on the rise—and if **the Phoebes** have their way, it will become mainstream faster than you can say "**Johnny Rotten**." The all-girl group—whose drummer, **Kerry**, is still in school—have released an eponymous debut EP (Matchbox Recordings), which is earning rave reviews for its penetrating lyrics and energetic songs, mostly penned by guitarists **Jacque** and **Joanne**. The band is completed by lead singer/bassist **Caroline**. Joanne says, "The ethos behind punk is something we identify with."

DIANE COETZER

RUFF LOVE: With its innovative and catchy remix of **Kylie Minogue's** "Love at First Sight" (Capitol) riding high on the *Billboard* dance charts, Belgian production unit **Ruff & Jam** has made a big step onto the international scene. Ruff & Jam is a trio of sound engineers and producers (**Luke Mourinet**, **Jimmy Nazim**, and **Jean-Marie Moens**) that operates from its home studio near Namur. Ruff & Jam was established 18 months ago, and since then the trio has delivered remixes for such artists as **David Morales**, **Gabrielle**, and **Frou Frou**. "**Stephen Bass**, who is our U.K. rep, was given Kylie's a cappella version of 'Love at First Sight' by Parlophone," Mourinet explains. "They must have liked how we worked the track, because they decided to release our version as the U.S. single." Ruff & Jam's next project is the soundtrack to the *Mental Pigs* cartoon, which will air as a TV series in Belgium in 2003. The remix of "Love at First Sight" has become a highly sought-after track in Belgium, where it is not commercially available.

MARC MAES

HEAVEN SENT: Japanese multimedia producer-turned-experimental jazz exponent **United Future Organization** is set to release its fifth album, *V*, Nov. 11 in Europe via Exceptional Records. Formed in 1990 as a production team working on fashion, art, club, and radio events, its music soon brought it to the forefront of the acid-jazz scene. Having influenced the likes of **Jamiroquai** and **the Brand New Heavies**, the two remaining members, **Raphael Sebbag** and **Tadashi Yabe**, have since extended their musical horizons. Blending Japanese and Spanish instrumentation with a host of soulful vocal performances, *V* seamlessly glides among Latin rhythms, cinematic ambiance, and experimental electronica. Clearly proud of his new signing, Exceptional Records managing director **Bob Fisher** says, "With each new album, United Future Organization have consistently pushed back the musical boundaries, and the new album is their best yet."

CHRISTOPHER BARRETT

LET IT RAIN: Two Australian country singers have rushed out singles about the drought and economic hardship in the country's rural areas. **Tania Kernaghan's** piano ballad "A Farmer's Prayer" (ABC/Universal) is written from the perspective of a woman facing hard times with despair and courage. Kernaghan explains, "She's having to stay strong for the sake of those around her, and she's literally praying for her way of life to be saved." The singer adds that the song will inspire city slickers to donate to drought-relief charities. **Troy Cassar-Daley's** current single, "Born to Survive" from his *Long Way Home* (Essence/EMI), is also getting strong airplay on country radio. The song was inspired by scenes Cassar-Daley witnessed on his last tour through the ravaged countryside of New South Wales (NSW). He says, "Those people are keeping their humor and self-worth in adversity." The Brisbane-based singer says the drought has hit home personally. "For the first time ever, my mum—who runs a farm near Grafton [NSW]—has had to buy water."

CHRISTIE ELIEZER

Sony Music Co-Funds AC/DC Movie

Label's Australian Signings Will Make Cameo Appearances In 'Thunderstruck'

BY CHRISTIE ELIEZER

SYDNEY—In a first for an Australian multinational label, Sony Music Entertainment Australia is co-funding a movie with Film Finance Corp. Australia.

"It's similar to making an artist album," Sony Australia chairman/CEO Denis Handlin says about the size of the investment. The benefits for Sony Music are more than gaining the rights to the soundtrack album. Some of its Australian signings, as yet undecided, will make cameos in the movie, which centers on a group of AC/DC fans that meet at the band's 1991 Sydney concert.

While agreeing that exposure in a movie with strong international appeal—AC/DC has sold 90 million records globally since the mid-1970s—could be a boost for Sony's acts abroad, Handlin insists the cameos will only happen "if they work for the movie and the artists. This is a music-based film which, we believe, will make for a strong soundtrack album that the public should love. There was flexibility in the way we could become involved, and on this occasion, we have become a minor equity contributor."

In *Thunderstruck*, the AC/DC fans make a pact that if one of their number dies before he turns 40, they will bury his body next to original singer Bon Scott's grave in Fremantle, Western Australia. Ten years later, they journey to the West through the Australian outback—the same terrain in which box-office hit *Priscilla: Queen of the Desert* was based.

'This is a music-based film which, we believe, will make for a strong soundtrack album that the public should love.'

—DENIS HANDLIN, SONY AUSTRALIA

AC/DC does not appear in *Thunderstruck* but has allowed three songs—"Thunderstruck," "TNT," and "It's a Long Way to the Top (If You Wanna Rock and Roll)"—to be used in the movie. The songs will not appear on the soundtrack.

"That's a decision that AC/DC has made," confirms Fifa Riccobono, CEO of Sydney-based Alberts Productions, the band's Australian label that is distributed through Festival Mushroom Records. "We get a lot of requests to use AC/DC music on different projects, but very few get through."

AC/DC enjoys iconic status in Australia, where the act has sold 5.5 million units and where it honed its raucous chops in the country's rough network of pubs and clubs. This year, two other local rock movies, *Dirty Deeds* and *Garage Days*, have used AC/DC material as easy cultural signposts. Last year, a 13-part series on the history of Australian rock music by the government-run ABC-TV network was titled *It's a Long Way to the Top*.

Thunderstruck is produced by Jodi Matterson, co-written by first-timers Darren Ashton and Shaun Angus Hall, and directed by Ashton. The cast is to be confirmed. It is the first Australian feature film by Mel Gibson's production company, Icon. Filming begins in Western Australia in March 2003 and wraps in South Australia by mid-April. It is set for local release by Christmas of that year.

Universal Italy Initiatives Encourage Price-Cutting

President/CEO Calls For Other Labels To Follow His Company's Lead

BY MARK WORDEN

MILAN—Universal Music Italy president/CEO Piero La Falce has called on his peers at other labels to follow his company's lead in cutting prices.

Addressing a group of journalists and industry executives Oct. 3 at a Universal-sponsored debate titled "The Current Crisis: Risks and Opportunities in Milan," La Falce reported on the success of his company's cut-price campaign, which began in May. Under this initiative, a large number of Universal titles have been reduced in price to 15, 10, and 5 euros ($14.78, $9.85, and $4.93). The scheme is continuing with the company's "Rocco Tarocco" anti-piracy drive.

LA FALCE

The campaign is a series of cartoon ads ("tarocco" is an Italian term for "fake") designed to lure youngsters away from cheap pirated copies and toward record shops. The initiative, which began in September and runs through November, aims to create sales of 2 million copies on more than 600 local and international titles in the Universal catalog. In addition to endorsing the campaign, many of the acts involved have accepted a lower royalty percentage. Already, La Falce reports that September produced sales of 800,000 units.

During the meeting, Universal Italy head of new media Fabio Riveruzzi announced the launch of a "kiosk" system under which record buyers may, for a fee, visit shops and make their own legal CD compilations.

La Falce says, "The purpose of the Rocco Tarocco campaign is not to sell cut-price albums but to promote public awareness of the seriousness of the current situation. It seems clear that whatever promises the Italian government may have made, it is not going to help the record industry—either by lowering the sales tax or by enforcing the piracy laws—so it's up to the industry itself to solve a crisis for which it is also responsible. I hope that other labels will join us in fighting this battle."

Other labels appear game. Mario Limongelli, GM of indie label Nar International and a VP of Italian labels body FIMI, says: "We welcome Universal's move, even if we believe that fighting piracy isn't only a question of lowering prices."

Riccardo Clary, president/CEO of EMI Italy, adds: "Universal have undoubtedly done a good thing, even if we have been selling cut-price albums for quite some time."

Clary, who last year joined La Falce in boycotting the youngsters' section of the Sanremo Festival, admits that he may also have a new scheme regarding record prices. "I'm seriously thinking of releasing some records with a self-reduced sales tax before the year is out. These would be albums with booklets, and seeing as they would qualify as books and therefore cultural products, the sales tax would be 4% instead of 20%. I'm sure that would provoke a pretty quick government reaction!"

EMI Germany's Grönemeyer Aims For 2M Sales Of 'Mensch'

BY OLAF FURNISS

LONDON—German superstar Herbert Grönemeyer is in record-breaking form, thanks to the remarkable out-of-the-blocks success of his latest EMI album, *Mensch* (Person), which shipped five-times platinum (1.5 million units) in his home country within weeks of its Sept. 2 release.

EMI Germany president Udo Lange says the singer/songwriter is well on course to reach the 2 million-unit mark and could even attain the 2.6 million sales of his 1984 release, *Bochum*. *Mensch* is already the fastest-selling album ever released in its market. "There is no doubt it will reach 2 million, and it should do so by Christmas," Lange says, adding that *Mensch* has sold an additional 120,000 and 125,000 in Austria and Switzerland respectively, making it triple-platinum in each territory.

The success of the album follows close on the heels of a single by the same name, released Aug. 5, which is approaching double-platinum (600,000 units shipped) in Germany. Remarkably, that provided the 46-year-old singer with his first No. 1 single in a recording career dating back to 1978.

GRÖNEMEYER

BUCKING THE TREND

"Herbert is bucking the [downward] trend in the German market," Capitol Germany managing director Sylvia Kollek says. "The success of the album was boosted by the single, which really captures the Zeitgeist in Germany."

Kollek suggests that the track has helped Grönemeyer reach a whole new range of CD buyers who are both older and—in particular—younger than his traditional fan base. It is also the first German-language song to top the local airplay charts since 1990, suggesting that its appeal even stretches to programmers here, who tend to discriminate against acts that sing in their own language.

Grönemeyer, who has enjoyed a parallel film/TV acting career, says that the success of *Mensch* has surpassed his expectations. "We were confident we had a strong album," he says, "but this is amazing."

HMV Germany GM Marc Meyer has no doubt as to why it has taken off, even in the depressed German music market. "It shows that quality sells and that with good promotion, you can have big success. This was a product everybody wanted in the original version with the booklet and the lyrics," he says, alluding to the fact that in 2001, more CDs were burned than bought legitimately in the German market. "There have been similar sales successes with local acts—such as PUR, Westernhagen, and Xavier Naidoo—but we have never experienced anything like this."

CREATIVE FACTORS

Although Grönemeyer's core market is the Germany/Switzerland/Austria (G/S/A) region, he believes that living in London since 1998 has inspired his music.

"Robbie Williams, Coldplay, and Travis all recorded at the studios where I've been working, and the good thing about working in London is that if you need a vintage amp at 2 a.m., you just have to make a call and they'll bring it to you," he says. "This album is definitely influenced by [my living] in London for the past four years."

Another important factor in the creative mix has been Grönemeyer's co-producer/co-writer on the project, Alex Silva. They met in 1998; Grönemeyer says he was so immediately impressed by Silva's talents that he decided to rerecord that year's album, *Bleibt Alles Anders* (Everything Stays Different), with Silva producing.

The prospect of working with creative producers is clearly one that appeals to Grönemeyer, who says, "There are not really any artists I want to work with, but I would love to work with, say, Butch Vig or Rick Rubin."

And although his preference is to sing in German wherever he performs—the forthcoming tour includes dates in France and the Netherlands, where *Mensch* will also be released—Grönemeyer is not averse to recording in English and even French. (In 1988 he scored a single hit in Canada with English-language track "What's All This.") During the coming weeks, Grönemeyer aims to record a version of *Mensch* for the U.K. market, although he concedes he has only modest expectations for that project.

His willingness to experiment and embrace new ideas has long marked Grönemeyer as a pioneer in his home market. In 1993 he was the first German artist to release a CD-ROM, and the following year he became the first artist to record an *MTV Unplugged* session in a language other than English. In 1994, he released an album of remixes, *Cosmic Chaos*, and his 2000 in-concert DVD, *Stand Der Dinge* (The Way Things Stand), is the best-selling music DVD in Germany to date, having shifted more than 100,000 copies. Moreover, the Grönland label he launched four years ago has been responsible for several hits in G/S/A, as well as securing the CD rights to revered '70s "krautrock" act Neu.

NEWSLINE...

In its final evaluation of the Czech Republic before the country's entry into the European Union (EU) in 2004, the European Commission said the Czechs should step up its efforts in the struggle against the imports, production, and sale of pirated musical and computer recordings. The document says pirated music recordings account for 48% of the market and calls this "a source of concern." The strengthening of cross-border controls to prevent the trade of pirated goods and better coordination between customs, police, and the judiciary remains a priority, the report says. But the Czech Republic was praised for making steady progress in aligning itself with EU law since starting the accession process in 1997. In October 2001, for example, the Czech Republic deposited its instrument of accession to the World Intellectual Property Organization Performance and Phonograms Treaty. **MARK ANDRESS**

A former high-ranking British police officer is facing a possible jail sentence after being found guilty of charges involving music piracy. John Stewart, 53, a former detective superintendent with the West Yorkshire Police, was convicted on both counts of conspiracy to defraud the music and games industries. The presiding magistrate at Leeds Crown Court stated that he was considering a custodial sentence. Sentencing was adjourned until Nov. 25 to await psychiatric reports. **GORDON MASSON**

Universal Music in Germany has prevailed in a legal dispute concerning the sale of CDs of music originating before the launch of the format. The German Federal Court of Justice in Berlin rejected complaints against Universal lodged by Ringo Funk and Joachim "Eroc" Ehrig, members of '70s German hitmakers Atlantis and Grobschnitt, respectively. The case, which has attracted much attention in the German industry, had lasted more than three years. The claimants had alleged that Universal was not authorized to publish old records in CD form without corresponding amendments to the artists' contracts. Ehrig sued Universal imprint Motor Music in 1998 in an attempt to have his old contracts revised. In 2000, the Regional Court of Berlin ruled in his favor, prompting Universal to appeal to the Federal Court of Justice. **WOLFGANG SPAHR**

The 2003 Brit Awards will be held Feb. 20, 2003, at Earls Court in London. For the first time in 13 years, footage of the event will be edited and broadcast that evening via national TV network ITV1. Sister station ITV2 is to broadcast the nominations party live Jan. 13 from London's Abbey Road Studios. **GORDON MASSON**

Warner Music France has confirmed the launch of a joint-venture label with Thierry Chassagne, former head of Epic France. In a deal orchestrated by Warner Music International president Paul-René Albertini—who left Sony two years ago—the start-up will focus on signing and developing local artists, with distribution by Warner Music France. The new operation, based at the Warner offices in Paris, will have seven employees handling press, marketing, and A&R. **LARS BRANDLE**

V2 Records Netherlands has agreed to a label-licensing deal with Edel Music for the Benelux countries. The pact coincides with Edel's move to downsize its operations in the region; six jobs will be affected in the Netherlands and four in Belgium. Under the new agreement, V2 will exclusively market and sell Edel product in the Netherlands, Belgium, and Luxembourg. The companies have an existing sales and distribution relationship. Nikki Konings, former creative manager of Edel Netherlands, will coordinate all activities as Edel's local representative in Hilversum. **JENNIFER DEMPSEY**

The Kelly Family has signed an administration deal with Sony/ATV Music Publishing, marking the Irish-American band's first exclusive long-term deal with a music publisher. The pop/folk act, which is based in Germany and currently performs as a sextet, saw its latest album, *La Patata* (Polydor), debut at No. 14 on the European Top 100 Albums chart in April. During its various incarnations during the past 27 years, the band has sold 15 million recordings and 2 million videos, according to Sony/ATV. **LARS BRANDLE**

Fund manager the Capital Group Companies informed the London Stock Exchange Oct. 10 that it had increased its interest in EMI Group to nearly 32 million shares, or 4.06% of the shares in issue. This makes it one of the major's largest shareholders. **GORDON MASSON**

Universal Canada's Classics And Jazz Builds On Strong Catalog, Current Repertoire

BY LARRY LeBLANC

TORONTO—By building on its immense catalog and strong current repertoire, Universal Music Canada's Classics and Jazz department maintains a commanding Canadian market share—estimated at 56%—in jazz.

Working in a genre where only a handful of acts have significant retail impact in Canada, Universal Classics and Jazz functions as a company within a company, with its own publicity, promotion, and marketing personnel. But it does sometimes utilize the company's pop-marketing and promotion clout with crossover projects.

"This is the best of both worlds," exclaims Tom Berry of Toronto-based Alert Music, which handles the department's latest domestic signing: Montreal-based bossa nova duo Bet.e & Stef. "It's an indie inside a major that is really plugged in."

"There's definitely a strong team there," says Stewart Duncan, director of music and DVD-Video at the Indigo Books & Music chain, which operates 89 stores nationally. "They are more forward-thinking [than other major labels] with their presentations."

Universal Classics and Jazz is helmed by Toronto-based VP Rick Dunlop, with Montreal-based Pierre Dionne as manager of marketing and promotion. Its jazz affiliate, the Verve Music Group, consists of label manager Scott Morin and press/promotion manager Glenda Calzado.

The department releases jazz repertoire from its Universal-affiliated Verve Records, GRP, Blue Thumb, and Impulse! labels, as well as distributing such international lines as Fantasy Records, Telarc, ECM, and Toronto-based Radioland Enterprises. Its classical repertoire comprises Deutsche Grammophon, Decca, and Philips.

Universal signed its first domestic jazz act—Vancouver groove-oriented group Metalwood—two years ago. It has also inked licensing deals with singer Denzel St. Clair and, before his death last year, Canadian jazz patriarch Moe Koffman.

Ross Porter, host of CBC Radio Two's *After Hours* national jazz program, says, "Universal has created the template for the marketing of jazz in Canada."

Brad Barker, music director of jazz station CJRT Toronto, agrees: "Certainly, there's nothing like them in Canada. I liked what they did with Metalwood. The type of backing they put in was like what they would put into one of their pop acts. It made it sexier for people who might not be initially interested in something like that."

Dunlop says that Universal jazz is doing well because "Canada has the highest baby-boomer population in the Western Hemisphere, with 50% of the population 38 years of age or older. Also, our company has grown the core business by signing crossover acts that appeal to this older demographic, which doesn't have time to download or to burn [music]."

Universal is having success with recent Verve releases by Diana Krall,

DUNLOP

Natalie Cole, Kenny Rankin, Cassandra Wilson, John Scofield, and Dee Dee Bridgewater; albums by Al Di Meola (Telarc) and DaPhazz (Universal Jazz Germany/Motor Music); the compilation *Verve Remixed*; and Bet.e & Stef.

In the week ended Oct. 6, Krall's *Live in Paris* scanned 15,500 units and debuted at No. 3 on Nielsen SoundScan's Canadian album chart; her album *The Look of Love*, which has sold 553,300 units in Canada to date, was at No. 40 after 13 months of release. At the same time, Bet.e & Stef's *Day by Day* album on Bet.e & Stef Records/Universal Music debuted at No. 14, scanning 5,500 units.

"Bet.e & Stef was the No. 1 seller in our Montreal store last week," Duncan reports. "It outsold Elvis."

Universal signed Bet.e & Stef after the duo's self-distributed 1999 album, *Jazz/Bossa Nova*, chalked up sales of 50,000 units, primarily in Quebec. "Bet.e & Stef is an exciting project," Dunlop says. "It's going to be nice seeing their record grow nationally to platinum [100,000 units]-plus. We believe they are superstars."

Universal Classics and Jazz first got involved with Krall with *When I Look in Your Eyes*, her first album for Verve in 1999. Her previous 1997 album, *Love Scenes* (Impulse!/GRP), had then reached Canadian sales of 134,000 units—a staggering number for a jazz release: Labels see 3,000-5,000 units as a good target for a jazz album in Canada. With higher expectations for *When I Look in Your Eyes*, Universal mounted a pop-styled national marketing and media campaign previously unheard-of for a jazz act here.

"We used some of the marketing strategies that we had applied to such classical music crossovers as Andrea Bocelli and Luciano Pavarotti and applied it to Diana Krall," Dunlop explains, noting the album has since reached triple-platinum in Canada.

Krall's Vancouver-based manager, Steve Macklam of Mind Over Management, says that support for Krall, considering her lack of commercial radio and video airplay, was crucial. "Normally, when you get shut out from both radio and video in the early development stage of a career, the record company throws their hands up and surrenders," he observes. "But Universal didn't, and they continue to do the [marketing] spend and work hand in hand with us. That's rare, and they deserve the results they are getting."

Chou Wins Three CASH Awards

BY CLARENCE TSUI

HONG KONG—Taiwanese singer/songwriter Jay Chou (BMG) emerged as the biggest winner at one of Hong Kong's major annual music awards Oct. 4 by capturing three of the ceremony's most prestigious titles.

At this year's Composers and Authors Society of Hong Kong (CASH) Golden Sail Music Awards, Chou's *Fantasy* gained him the best album award, while the song "Kai Bu Liao Kou" (Cannot Say It) (BMG Music Publishing Hong Kong, Kingdom International, Peermusic Southeast Asia) earned him both best vocal performance by a male artist and most-performed work in Mandarin.

The ceremony—the second organized by CASH—also produced a surprise winner in newcomer Denise Ho Wan-sze (Capital Artists), who pipped established stars Sammi Cheng Sau-man (Warner) and Miriam Yeung Chin-wah (Cinepoly) for the best vocal performance by a female artist award with the song "Tian Shi Lan" (Angelic Blue).

Songwriter Keith Chan Fai-young and lyricist Wyman Wong Wai-man reaped two prizes each. Chan snapped up the best melody award with "Zhong Shen Mei Lia" (Beauty for Life) (EMI Music Publishing Hong Kong, Warner/Chappell Music HK) and the most-performed work in Cantonese with "Shall We Talk" (co-written by Lin Xi) (EEG Music Publishing Limited, EMI Music Publishing Hong Kong). Wyman Wong's "Yan Wei Die" (Swallowtail Butterfly) (Mew Mew Ltd., EMI Music Publishing, Warner/Chappell Music HK) won him the best lyric prize, while "Bu Huan Er San" (Breaking Up) (EMI Music Publishing Hong Kong, Warner/Chappell Music HK, Touch Music), which Wong co-wrote with Lin Yu Zhong, was named best alternative composition.

"Lan Ni" (Slacker) (EMI Music Publishing Hong Kong), written by Joe Lei and sung by Andy Hui Chi-on (Go East), was crowned best song. Meanwhile, veteran Canto-pop lyricist Cheng Kok-kong was honored with the 2001 Hall of Fame Award.

The awards were voted on by members of CASH.

Billboard.
spotlights

music & money 2

Coinciding with **Billboard's 2002 Music & Money Symposium**, Billboard turns its spotlight on the business behind making music. We look at survival strategies for distributors and labels selling into cash-challenged retail accounts, the continually rising value of music-publishing assets, and the growing activity and influence of entertainment-business attorneys.

Take advantage of this opportunity to promote your financial or management service business to companies that make and distribute music.

Issue date: November 16

Ad close: October 22

BONUS DISTRIBUTION

Billboard music & money symposium

November 12, 2002 • NYC

Contact: Ian Remmer 323.525.2311
323.525.2395fx • iremmer@billboard.com

New York 646.654.4696 | Los Angeles 323.525.2307 | Nashville 615.321.4297 | London 44.207.420.6072

MusicNet Exec Says Content Vital To Subscription Success

Ellie Hirschhorn has joined MusicNet—the digital-music subscription service from Warner Music Group, BMG Entertainment, EMI Recorded Music, and Real Networks—as GM/executive VP. Prior to joining MusicNet, Hirschhorn was GM/senior VP of mtv.com. Billboard's *Brian Garrity recently discussed with her the development of the digital-music market.*

What's your take on the current state of the subscription market?

We're [in its] early days. [What] we're doing right now is laying the foundations for the industry as a whole and MusicNet's place within it. It requires a lot of patience, but I believe there is a long-term payoff. I think it will take two years or so to really see digital music become a mass-consumer form. Right now we're sort of getting the process in place and figuring out what the consumer wants and how to make the market go.

HIRSCHHORN

Do you think the average consumer is aware that consumer subscription services are available?

I think the average consumer is aware but not to the degree necessary to make this the long-term mass-consumer business that we want it to be. I think the good news is that we've seen there is a demand for digital music, and I think what's also interesting is that Odyssey research told us that 63% of adult Americans have never downloaded a track from the Internet. That points to a large, untapped pie that we can dig into. So awareness is gradual, but I think we'll get there.

How does MusicNet stand out from other digital-subscription businesses?

We're all at the same starting point, and ultimately, the basic content we all get will be similar, but MusicNet has some strong and exciting points of differentiation. What will differentiate MusicNet is its relationship with its distribution partners. We are taking a business-to-business approach and deeply integrating with our partners and customizing our solutions for them. What will also differentiate MusicNet is its user interface and the way we enable users to discover and find the music they love.

What is going to drive greater consumer adoption of subscription services in general, be it MusicNet or any of the others that exist?

The first thing consumers want is a full and attractive offering from the content side. We're very excited about building toward having all five labels signed by the end of the year and having 200,000 tracks, which will make us a robust offering. I think users are also looking for an easy user interface that is secure and fast and augments the process of music discovery.

Thus far, traditional music retail—such as Tower, Best Buy, Sam Goody, and FYE—has not been part of the story when it comes to the discussion of the development of subscription platforms. How important is it to have music retailers as part of the subscription equation?

We're exploring a variety of opportunities with retailers, and we're in discussions with them now. Both for a subscription service and for an à la carte download experience, we think they are an important and interesting piece of the distribution chain.

What's the biggest hurdle to furthering the development of subscription services: clearing content from labels, artists, and publishers; peer-to-peer piracy; or proof of the subscription concept?

The main challenge to the industry as a whole is actually building the industry—taking a patient approach and remembering that it's not going to be a slam dunk tomorrow. On the content side, in terms of getting music and rights, we're well on our way. As for consumer adoption, that will come with time. As for the piracy issue, I don't consider it a hurdle to the industry. While it's certainly hard to compete with free at the moment, we're putting together the foundation for an industry that has a long-term economic business model to support it.

ConnecteD: A Key To Web Extras

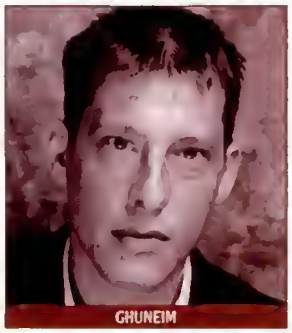
CDs By Tori Amos And Others Link To Bonus Online Content

BY MATTHEW S. ROBINSON

In the latest sign of labels using Web extras to reward consumers who purchase CDs, Epic Records is leveraging Sony Music's proprietary enhanced-CD technology ConnecteD to offer special exclusives to buyers of upcoming releases from Tori Amos and *Grand Theft Auto* videogame soundtracks, among others.

ConnecteD allows users to unlock special sections of the artist's Web sites, revealing additional content that, since it is not on the CD, can be changed at will, encouraging repeated visits and repeated album spins.

"This adds a whole new phase to our online marketing plans," says Cory Llewellyn, Epic VP of new-media marketing. "We now want to expose the fact that these CDs have these keys that allow access to completely new material."


GHUNEIM

The technology is gaining the attention of other Sony labels as well, including Columbia Records. "You never know what is going to be there," Columbia senior VP of online and emerging technology Mark Ghuneim says, "and that is very exciting."

While ConnecteD is not new—its first applications date back to the mid-'90s—the technology is just coming into its own now. While the format was originally hampered by the challenge of accessing Web extras via dial-up Internet connections, ConnecteD's potential and applications have grown with the proliferation of broadband users. It can now offer richer content, including streaming and bonus tracks.

Sony executives say that ConnecteD offers both a better user experience and an added value, because it allows for new material to always be available.

Ghuneim is especially excited about ConnecteD's potential for new artists. "It's a great way to introduce new artists and to get the buzz going by giving listeners the live experience and other special access," he says, mentioning forthcoming ConnecteD releases from Kelly Rowland and Vivian Green. "It gives a new dimension to the artist."

ConnecteD also confirms that the CD being played is an original and not a copy. Ghuneim says, "You don't get the key if the CD is ripped."

Meanwhile, Amos fans will be able to use her upcoming album, *Scarlet's Walk*, to access a special series of ConnecteD maps with special audio and visual content, including live concert footage and commentary by Amos (*Billboard*, Oct. 19).

"The maps will lead listeners through the story of the album," Llewellyn says. "We are also releasing song snippets to Apple QuickTime and Windows Media that will lead listeners to the ConnecteD site and to the album."

Other albums that have been given the ConnecteD treatment are new releases by Chevelle, Incubus, Good Charlotte, and the soundtrack to the popular PlayStation 2 game *Grand Theft Auto: Vice City*. "We are offering seven soundtrack albums, each of which will offer a unique ConnecteD section," Llewellyn says. "For the game enthusiast, it's a great new way to get into the game. For us, it's great marketing."

According to Wong, ConnecteD was created in 1995 during development of the enhanced-CD format. "Through developing that technology," he explains, "we came up with the idea and technology for linking CDs to online elements."

Among the earliest ConnecteD albums were Miles Davis' *Kind of Blue* and a reissue of Billy Joel's catalog. "Each release was coupled with videos from that album's period," Ghuneim recalls. "At that time, the videos sat on the disc. Now, it is much more flexible and exciting."

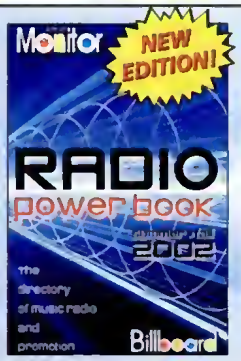
As the material is now housed on the Internet instead of the disc, it is unlimited in scope and flexibility. "It's backwards compatible," Llewellyn explains. "It's all imbedded and built into the site so you don't have to buy new albums."

Therefore, Wong notes, ConnecteD can be connected to any album, not just new releases. "We decide per release, depending on what content is available," he says, citing about 40 titles that have been ConnecteD-enabled so far. "We want to make sure that it is compelling and well-timed."

As the ConnecteD CD catalog grows, Sony is working on bringing the technology to DVDs and other formats.

Everything you need to know about radio...

- Radio Station Directory by Market
- Complete Label Promotion Directory
- Arbitron Rankings for Top 100 Markets
- Radio Consultants & Syndicators
- And More



All the information you need to make your job easier!

To order the new Radio Power Book Summer/Fall 2002, order online at www.orderbillboard.com or call 1.800.344.7119 • International: 732.363.4156
Fax: 732.363.0338 • By Mail: Send payment for $129 plus $7 S&H ($15 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC.
Orders payable in U.S. funds only. All sales are final.
ADPB3162

Billboard DIRECTORIES

THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

INTERNATIONAL BUYER'S GUIDE: Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $165

TALENT & TOURING INTERNATIONAL GUIDE: The leading source for those who promote or manage talent. Lists talent, booking agencies, facilities, services and products worldwide. $135

AUDARENA INTERNATIONAL GUIDE: Complete and detailed data on thousands of facilities worldwide—plus a Facility Buyer's Guide listing services and supplies. $99

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin Music marketplace. Business-to business contacts in 20 countries. $109

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chainstore and online operations across the USA. $209

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. $129

INTERNATIONAL DISC/TAPE DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3,000 professional services and suppliers. SALE ~~$89~~ $39

MUSICIAN'S GUIDE TO TOURING & PROMOTION: Today's working musician's guide to clubs, tape/disc services, A&R, music services, industry websites and more. $15.95 (Shipping included)

ORDER ONLINE: www.orderbillboard.com
or call 1.800.745.8922 • International: 815.734.1216 • Fax: 740.382.5866
By Mail: Send payment plus $7 shipping ($15 for international orders) with this ad to: Billboard Directories, PO Box 2011, Marion, OH 43306. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

BDZZ3028

The Only Nationwide Distribution Network
Of Music And Video Product

Speed. Selection. Service.

• 200,000 unique music, DVD and video SKU's on-hand
• Music, Movies, Books from one source

Call us today at... 800-775-2600 ext. 2151

BAKER & TAYLOR
Information and Entertainment Services

AT&T Using WMG Music

BY BRIAN GARRTIY

NEW YORK—Warner Music Group (WMG) is launching a promotion and commerce service for users of AT&T wireless phones.

The offering is part of a larger AT&T music-entertainment platform for mobile-phone users that will also feature editorial and metadata from listen.com's Rhapsody and Upoc Music, a specialist in hip-hop-related programming; recommendations from amazon.com; and info on live radio playlists from more than 1,000 stations across the country via a service known as Now Playing On YES.

As the centerpiece of the platform, WMG will enable consumers to buy ring tones (some of them higher sound quality, "polyphonic" ring tones), stream free song clips and artist audio messages, download artist images, send music links to other AT&T users via text messaging, and connect to amazon.com to buy CDs. Ring tones vary in cost from 99 cents to $1.99.

WMG executives and the other companies involved in the initiative say that in the short term, they view the AT&T wireless offering largely as an information and promotional channel. But they note that the deal helps lay the groundwork for future mobile-commerce opportunities.

Virgin Pacts With DMOD

Virgin Records America has entered into a deal with Boston-based DMOD to license a secure Internet technology, known as Workspace, that enables label executives to create private networks to keep tabs on albums in development.

Instead of mailing physical copies of works-in-progress to executives in other cities or having executives on-site at a studio, songs tracked and mixed in one location can be digitally uploaded to the DMOD network and securely downloaded for instant review by executives in other locations. Additionally, content can be DRM-wrapped to prevent Internet leaks.

DMOD also has a deal in place with Sterling Sound, a mastering studio, and RCA Records, which used the technology in connection with the production of both the Kelly Clarkson single "A Moment Like This" and the soundtrack album *American Idol: Greatest Moments*.

BRIAN GARRITY

Declarations Of Independents™

by Chris Morris

RED TAKES CANADA: RED Distribution is expanding north of the border with the formation of RED Distribution Canada. The New York-based firm will join the ranks of other U.S. national indies like Koch and Navarre, which have established successful operations in that country.

The new company is being styled as a cooperative venture between RED and its parent, Sony Music. It will be based in Toronto and utilize Sony's Canadian sales force.

RED Distribution Canada will be headed by GM **Nigel Newton**, who will report to RED VP of international marketing **Marla Shatz**. Newton has had a long career in both the U.K. and Canada; most recently with Quebec's D-Noy Muzik, he previously served as GM of One Little Indian Records in Britain and took executive roles at Quality Records, Attic Music, and the Song Corp. in Canada.

LABELS WANTED: **Barry Koven** of Tommy Boy Records in New York contacted Declarations of Independents to let it be known that the company is actively seeking labels and/or artists for distribution.

As most readers will recall, Tommy Boy ended its long-running association with Warner Bros. earlier this year. Now operating as a stand-alone all-indie entity and moving its product directly to accounts, the well-established hip-hop/R&B/dance label has a roster that includes **Amber**, **Vic Latino**, **Faith Trent**, and **Biz Markie**. But it has also picked up some outside labels—including 75 Ark, Rasa, and Ledisi—for distribution.

"We're looking to step that [side of our business] up a little," says Koven, who encourages companies and acts to contact him via e-mail at barry.koven@tommyboy.com.

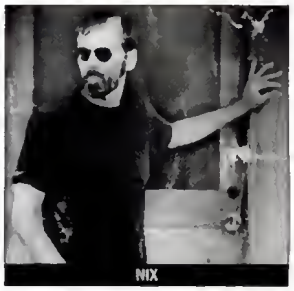
YES, RASTA: Ryko Distribution has re-established its exclusive relationship with the U.K.'s Blood & Fire Records, perhaps the premier reggae reissue label in the world. Ryko handled Blood & Fire during the late '90s, until the company departed for DNA. After the latter association ended with the collapse of Valley Media late last year, Ryko and Blood & Fire renewed discussions, and a fresh pact took effect Sept. 30.

Blood & Fire—which has issued definitive collections by **the Congos**, **Horace Andy**, **King Tubby**, and **Yabby You**, among others—is currently resoliciting its **Niney the Observer** package *Microphone Attack*.

FLAG WAVING: **Don Nix**, one of the greatest Southern soul and blues songwriters, has returned after a long absence with the star-studded *Going Down: The Songs of Don Nix* on Conshohocken, Pa.-based Evidence Music.

Nix—who has seven albums to his credit—hasn't cut a record in nine years. He has been living quietly on a farm near Mount Pleasant, Tenn., and he has been working quietly in the studio with Memphis band **Terry Wall & the Wallbangers**. A few years ago, he published a book, *Road Stories and Recipes*, comprising just what the title suggests.

Nix says the current album just kind of happened. "It's a miracle it ever got out," he says. "[Pro-



NIX

ducer] **Jon Tiven** called me up and asked me if I wanted to do it . . . He kept on, and finally he got a company interested."

The collection draws on Nix's rich song catalog, which includes tunes first recorded by **Jeff Beck**, **John Lee Hooker**, **Albert King**, and **Freddie King**.

Nix says of *Going Down's* glittering cast, "All but two of 'em are friends of mine." These pals include **Steve Cropper**, **John Mayall**, **Leslie West**, **Tony Joe White**, **Billy Lee Riley**, and **Bonnie Bramlett** (who turns in an especially bright performance). Tiven recruited **Brian May** of **Queen** and **Audley Freed** of the **Black Crowes**, both of whom burn up the track on a freewheeling version of the classic title tune.

It's a nifty retrospective/tribute, but don't expect Nix to be hitting the road anytime soon. He says he's very content on the farm. And, in spite of his long career as a recording artist, he's not in a big hurry to re-establish himself on a label.

"I hate my voice, I hate my singin', but I like the songs," he says. "I do the records just to get songs out there. That's where you get the money."

Retail Track™

by Ed Christman

AT LAST: As the industry prepares for the holiday selling season, Tower Records finally completed a financial restructuring that had most music suppliers sitting on the edge of their seats with their hearts in their mouths.

The process has unfolded during the past six months, with the April 15 announcement of a deal to sell the company's Japanese operation to Nikko Principal Investments Japan that was then expected to close by May 21. In June it announced a new $125 million revolver from a CIT Business Credit-led consortium of banks, and in July it announced a $26 million term loan from a JP Morgan Chase-led bank group.

But sources say that the complex deal to refinance Tower almost capsized because the CIT Group had trouble syndicating the loan to other banks because of a combination of the music industry's mounting piracy problem and the bad press that it is receiving.

According to sources, the sale of the Japanese operation was delayed because new owner Nikko Principal Investments Japan did not want to close until it was sure that the banks would sign off on the new revolving facility. If Tower hadn't received the new facility, it could have faced a Chapter 11 filing—a move that almost certainly would have hurt the value of the Tower Japan name.

The status of the banking deal and the reluctance of Nikko to sign on the dotted line until the revolver was settled "created a revolving door-type logjam," in the words of one source, because initially the new revolver and the term loan were both contingent on the closing of the Tower Japan sale for 16 billion yen ($128.8 billion) (see story, page 6).

Tower treasurer **Jim Bain** disputes this version of events. He says the delays were due to the complexity of the deal in negotiating with four major groups: JP Morgan Chase, CIT, Nikko, and JP Morgan Chase Japan. "Any time we made any of the slightest changes in the documents, it meant all the parties had to be negotiated with to make adjustments to their deals," he says. "It was a huge juggling act, and every delay was caused by the need to get all of the numerous parties on board with the specifics of the deal."

Moreover, he says that CIT had always committed to underwriting the entire new revolving credit facility on its own, with the plan of eventually syndicating the loan to other banks. "Would we have liked to have the syndication done already? Sure," Bain says. "But was it realistic with all of these other pieces that needed to get done? No."

But something appears to have happened along the way, because the revolver was initially for $125 million and is now for "up to" $110 million.

However it happened, the signing of the deal is good news for music suppliers, who previously were faced with the prospect of trying to decide if they would ship holiday goods to Tower while the refinancing appeared to be in limbo. While they applaud the refinancing's completion, financial executives at suppliers say they want to scrutinize the terms of the new revolver to see how much breathing room it gives Tower. Typically, such loan agreements are filed with the Securities and Exchange Commission.

CHANGING OF THE GUARD: At the same time that the sale and the refinancing was completed, Tower announced a management upheaval that saw **Stan Goman**—who, other than founder **Russ Solomon**, has been most closely identified with the chain—leave the company. His responsibilities are taken over by **Kevin Cassidy**, who has been appointed senior VP of retail operations.

Goman's "in-your-face" style gave Tower a swagger unmatched by other chains in the industry. Wherehouse executive VP/chief marketing officer **Lew Garrett** called Goman's retirement "the end of an era," while another executive describes him as an industry "icon."

Pete Jones, president of BMG Distribution and associated labels, says, "The industry is losing some of our unique individuals. That flavor will be missed." EMI Recorded Music North America executive VP **Phil Quartararo** says he, too, is saddened by Goman's departure. "I have never been in a record business that doesn't have Russ and Stan in it. I understand it; I don't have to necessarily like it."

But another observer familiar with Tower says that while Goman's departure may represent "radical surgery, in the end it could be good for "the patient's overall health." But another executive says that while the changes at Tower are necessary to help save the company, they wonder if, after all is said and done, Tower "will still be the company you fought to help save."

'Yu-Gi-Oh!' Series Sees Its First Spinoff

BY MOIRA McCORMICK

Red-hot children's franchise *Yu-Gi-Oh!*, which has inherited the crown from *Pokémon* as the top-rated animated TV series/videogame/trading-card game of the moment, will see its first spinoff release later this month on DreamWorks Records. *Yu-Gi-Oh! Music to Duel By* streets Oct. 29, bringing DreamWorks into toy, comic book, and card stores, as well as traditional record retail and mass merchants.

A music-rights and -administration agreement has been signed between New York-based 4Kids Entertainment Music and Cherry Lane Music Publishing, covering music releases spun off from *Yu-Gi-Oh!* and other 4Kids Entertainment (parent company of 4Kids Entertainment Music) animated TV programs that constitute Fox Kids' Saturday-morning programming block, Fox Box. They include *Cubix*, *Tama & Friends*, *Ultraman Tiga*, *Ultimate Muscle: The Kinnikuman Legacy*, *Kirby: Right Back at Ya!*, *Fighting Foodons*, and *Teenage Mutant Ninja Turtles*. Cherry Lane Music Publishing also has exclusive rights to administer related compositions and masters.

4Kids Entertainment chairman Al Kahn says Cherry Lane Music Publishing has been working with 4Kids Entertainment since the first *Pokémon* albums were released several years ago. He recalls, "We didn't have much music content prior to working with them."

Kahn, who says that two *Pokémon* albums went platinum (both were released on Koch Records imprint Koch Kids), notes that while the property's immense popularity has waned, it is still viable. He says, "Another *Pokémon* is out, and there will be another soundtrack album."

KAHN

Each of the new Fox shows will see audio spinoffs, Kahn says, "and there will be a Fox Box compilation album as well. Strategies for each property are devised and predicated on TV ratings, toy sales, etc. We'll let them seed in and make a determination on how best to exploit them."

Yu-Gi-Oh! Music to Duel By will include the show's theme songs, orchestral passages, other songs from the series, and music from future episodes. Kahn observes, "Music becomes an inherent part of what makes things enjoyable with *Yu-Gi-Oh!* and the other properties."

DreamWorks marketing executive Steve Rosenblatt emphasizes that the *Yu-Gi-Oh!* album stays true to the show's musical content. "We're not using the album as an opportunity to break some of our new artists," he says, referring to an oft-employed soundtrack strategy that labels use.

But DreamWorks is employing a time-tested marketing strategy aimed at kids—the label is including six free stickers in each audio package. A star burst on the front of each piece of product announces, "Includes free sticker sheet." Rosenblatt says, "Knowing how collectible *Yu-Gi-Oh!* is, the stickers were a natural.

"We don't normally place our music in Toys "R" Us or Zany Brainy or comic book and card stores," he notes. "We will place it in traditional outlets as well, like Musicland and Best Buy. We're also being positioned with other *Yu-Gi-Oh!* products, including Mattel action figures, Sony Games, DVD and VHS product. Smart retailers see an opportunity to create [multi-product] *Yu-Gi-Oh!* endcaps, and we'll be part of these sections."

Are you with the right ONE-STOP?
AEC is the place to be
• The most experienced sales staff in the industry
• Competitive Pricing
• Over 245,000 titles on CD alone
• Complete selection of DVD and VHS
• Largest selection of accessories from any one-stop
• Award winning weekly magazines amped and ambush!
• Electronic orders with our AMI disc and online with AMI
• Our Turn-Key Retail Website Solution
New Accounts Call:
800-635-9082
Fax: 954-340-7641
or visit us on the web at:
www.aecnt.com
2001 NARM AWARD WINNER aec ONE STOP GROUP LARGE DIVISION: WHOLESALER OF THE YEAR
AEC locations: CD One Stop, Bethel, CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta Philadelphia • Los Angeles (3) • Sacramento • Thousand Oaks • Madison • San Diego • Charlotte Chicago • Milwaukee • Denver • Columbus • Nashville (2) • Tampa/St. Pete • Lake Tahoe • Woodland, CA

DVD Growth Contributes To Optimism At East Coast Video Show

BY ANNE SHERBER

ATLANTIC CITY, N.J.—With the continuing strength of DVD sales, independent video retailers attending the East Coast Video Show (ECVS) Oct. 8-10 at the Atlantic City Convention Center here expressed substantially more optimism about their own businesses and the video industry as a whole than they have at the event in the past several years. Formerly beleaguered store owners who are continually competing with big mass-merchant chains were also offered several new ways to further their reach.

BEEKS

Notable independent opportunities were presented by online auction site eBay, which hosted four, hour-long seminars demonstrating to retailers how to sell videos on its site. According to Mike Mansk, a trade-show manager for eBay, DVD and VHS products sell at the rate of one every five seconds on eBay. He said many of the sellers are retail outlets interested in accessing what the company claims are 49 million users of the site.

Mansk also noted that even video retailers with their own Web sites cannot attract the sheer volume of users that visit eBay. Sellers range from a single consumer selling one used tape to large retailers, including Best Buy, that use the site to sell videos and DVDs that have been returned. He noted that retailers can link their own Web sites to auction pages on eBay, use its credit card and fraud-protection services, and research which buyers and sellers are using eBay's extensive feedback forums.

Another company hoping to work with independent retailers, Had to Be Made Films (HTBMF), used the ECVS as an opportunity to announce a new virtual program aimed at video specialists. The company is readying the November launch of the HTBMF Festival, a virtual event that will take place inside independent video retailers' stores.

The concept of the HTBMF Festival, according to company cofounder Richard Green, is that each participating retailer will display signage that will solicit films for inclusion in the festival. A jury will select 10 films, which HTBMF will then release on VHS/DVD. Those films will be available at participating video retailers across the country, and customers who rent the titles "attend" the festival. There are Web sites where consumers may file reviews, attend virtual press conferences, and vote for their favorites.

DVD-ONLY AN ANOMALY

Even though the overwhelming consensus at the show was that DVD has given many independent video retailers a new lease on life, most retailers and studio executives believe that it will be a long time before VHS disappears. Although New Line Home Entertainment announced what will be its first DVD-only new release—*Human Nature* (Dec. 10)—most studios do not have any plans to follow suit.

According to Artisan Home Entertainment president Steve Beeks, "VHS still has a life. DVD-only new releases are not in the near future for Artisan."

One retailer that appears to disagree with Artisan's strategy of continuing to embrace both formats is Wal-Mart. Fueling rumors at the show that the country's largest retailer will eliminate VHS from its stores sooner rather than later, First Look Features senior VP of sales and distribution Bill Bromiley noted that Wal-Mart only ordered DVDs of the most recent First Look Features title it bought, *Dead Awake*, a project that originally streeted in January. Bromiley also reported that when Wal-Mart now reorders catalog titles originally ordered in both formats from his company, it now only orders them on DVD.

DVD RENTAL PROGRAMS

During the conference's opening session, Video Software Dealers Assn. (VSDA) president Bo Andersen noted that DVD rental turns (meaning a single rental of one DVD) in the first half of 2002 increased 164% over all of 2001. This figure is particularly meaningful to video specialty stores that emphasize rentals over sales.

Andersen suggested that one way for video specialists to distinguish themselves from their larger, more heavily marketed competition would be to create a DVD rental campaign. He added that single-location and small-chain stores have a difficult time competing with the sales prices of mass merchants and larger chains that have staked claim on a big chunk of consumers' DVD sales dollars. Andersen said, "I am surprised by how often consumers buy product that they can only reasonably be expected to view once."

Consumers are not fully exploring DVD rental options yet, he further explained. He called on independent video retailers to encourage their customers to rent titles first in "something along the lines of [a] 'buy it if you like it' [program]."

This encouragement comes at a potentially lucrative time for independent retailers. Andersen noted that in the next three months, 20 feature films with a collective box-office value of a record $3.1 billion will become available on VHS/DVD, putting the industry on track to exceed last year's fourth-quarter

ANDERSEN

sales (*Billboard*, Oct. 5). (While Andersen did not attribute this figure to a particular source, Nielsen EDI reports that this summer's box-office receipts totaled $3.03 billion. Most of the fourth quarter's video releases were released theatrically this summer.)

Additionally, Andersen noted that DVD penetration is on track to exceed 35 million homes by year-end and that analysts estimate that the number will exceed 50 million households by the end of 2003. He also pointed out that VHS players are selling at a rate of 250,000 per week.

Although the ECVS' attendance figures were not available at press time, VSDA VP of public affairs Sean Bersell said the VSDA estimates that final figures would be "a little below 4,000." He said that there were 107 exhibitors compared with last year's 110 and that "bearing any unforeseen events," the show would be back next fall.

Picture This™

by Jill Kipnis

FLEXIBLE TECHNOLOGY: Flexplay Technologies will launch the Flexplay DVD—a special type of DVD that is playable only for a predetermined, limited time period—at the Oct. 24 MTV Video Music Awards Latinoamerica show taking place at Miami Beach's Jackie Gleason Theater. The DVD is playable in all DVD machines or gaming systems that play standard DVDs and will be distributed to attendees along with the evening's program. It will contain music videos and other content from nominated artists **Kinky**, **Celso Piña**, **Ely Guerra**, **Manú Chao**, and **Enrique Búnbury**.

Flexplay CEO **Alan Blaustein** says the concept, in development since early last year, is particularly applicable to the music industry, which is "trying to properly migrate their consumer base from the CD to the DVD. There are also opportunities in the videogame space, maybe a 'try before you buy.' We can set it to play from eight to 60 hours, depending on its different uses."

Blaustein adds that Flexplay is currently working on a promotion with Atlantic Records. The plan will be to offer a Flexplay DVD featuring an Atlantic recording artist for free with the purchase of one of the company's CDs at a major retailer.

DEEP-POCKET COMPETITOR: Netflix has long been the dominant online DVD rental portal, and consumer interest is still rising: Subscribers increased 122% in the third quarter compared with the same period last year, and the company recently announced its customer base stands at 742,000. Now it is facing its first major competitor, with a new program from Wal-Mart.

This month, the mass merchant is launching a test of its Wal-Mart DVD Rentals online program. For an $18.86 monthly fee, customers may rent up to three DVD titles at a time, Wal-Mart spokeswoman **Cynthia Lin** says. (Netflix's $19.95 fee also covers three DVD rentals at a time.) Like Netflix, customers create a list of movies they would like to view online, and they receive three of these films in the mail. When one is returned via special prepaid packaging, a new DVD from their list is sent out. Based on feedback from the test customers, Wal-Mart will ready a full-scale launch for 2003.

In other retail news, Best Buy, Circuit City, and Sears are now selling JVC's D-VHS players. The $1,300 machines may be found at 600 Sears locations nationwide and at all Best Buy and Circuit City stores.

UP TO THE PLATE: As the baseball season draws to a close, fans will have a chance to revisit classic moments from the sport with Q Video/Major League Baseball (MLB) Productions' *Major League Baseball Memorable Moments: The 30 Most Memorable Moments in Baseball History*, available Tuesday (22) on VHS ($14.95) and DVD ($19.95).

The project features such key clips as **Roger Maris** breaking **Babe Ruth's** single-season home-run record and **Lou Gehrig's** farewell speech. The moments were chosen by a panel of historians, writers, MLB executives, and celebrities. The DVD has 50 minutes of extras, including newsreels and extended footage of other historic moments.

Marketing efforts for the title will include a cross-promotion with the banking institution MBNA that will see special inserts placed in more than 1 million credit card bills. The allergy medication Clarinex has also created ticket lanyards with a discount coupon for the title to be distributed at game three of the World Series.

On Nov. 26, Q Video/MLB Productions will also release *The Official 2002 World Series Home Video* on VHS/DVD ($19.95 each). The annually produced highlight video was No. 1 on the *Billboard* year-end Top Recreational Sports Videos chart in 2001. The project features more than an hour of World Series footage and related interviews.

SPIELVOGEL

Q Video director of sales and marketing **Don Spielvogel** says promotions "will be market-driven," depending on the series winner. A premiere party for the video will be held in the winning team's city, and retail promotions will gear toward this location.

DIESEL DVD: The **Vin Diesel** film *XXX* will reach stores Dec. 31 as a special-edition DVD (Columbia TriStar, $27.96). Available in widescreen or full screen, it will include such extras as behind-the-scenes documentaries and **Gavin Rossdale's** "Adrenaline" music video.

OCTOBER 26 2002 Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS ON	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1 — 1 Week At Number 1			
1	NEW		**THE SCORPION KING (FULL FRAME)** UNIVERSAL STUDIOS HOME VIDEO 22601	The Rock, Kelly Hu	PG-13	26.98
2	NEW		**THE SCORPION KING (WIDESCREEN)** UNIVERSAL STUDIOS HOME VIDEO 21888	The Rock, Kelly Hu	PG-13	26.98
3	7	2	**MONSTERS, INC.** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23867	Billy Crystal, John Goodman	R	29.99
4	NEW		**BROTHERHOOD OF THE WOLF** UNIVERSAL STUDIOS HOME VIDEO 22115	Nathalie Cheron, Brigitte Moidon	R	26.98
5	3	3	**PANIC ROOM** PARAMOUNT HOME ENTERTAINMENT 08457	Jodie Foster	R	27.96
6	NEW		**RAPUNZEL** ARTISAN HOME ENTERTAINMENT 12890	Barbie	NR	19.95
7	5	2	**BIG FAT LIAR** UNIVERSAL STUDIOS HOME VIDEO 21875	Frankie Muniz, Amanda Bynes	PG	26.98
8	2	2	**A HARD DAY'S NIGHT** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 18001	The Beatles	G	29.99
9	8	5	**BLADE 2** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5054	Wesley Snipes	R	29.95
10	4	2	**MURDER BY NUMBERS (WIDESCREEN)** WARNER HOME VIDEO 22365	Sandra Bullock, Ben Chaplin	R	26.98
11	9	2	**GREASE (PAN & SCAN)** PARAMOUNT HOME ENTERTAINMENT 42634	John Travolta, Olivia Newton-John	PG	26.95
12	6	2	**GREASE (WIDESCREEN)** PARAMOUNT HOME ENTERTAINMENT 115744	John Travolta, Olivia Newton-John	PG	26.95
13	12	4	**THE COUNT OF MONTE CRISTO** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24010	Jim Caviezel, Guy Pearce	PG-13	29.95
14	13	4	**CHANGING LANES** PARAMOUNT HOME ENTERTAINMENT 304004	Ben Affleck, Samuel L. Jackson	R	29.95
15	7	2	**MURDER BY NUMBERS (PAN & SCAN)** WARNER HOME VIDEO 22364	Sandra Bullock, Ben Chaplin	R	26.98
16	14	7	**WE WERE SOLDIERS** PARAMOUNT HOME ENTERTAINMENT 340004	Mel Gibson	R	29.95
17	11	3	**FRAILTY** LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8117	Bill Paxton, Matthew McConaughey	R	24.99
18	13	3	**40 DAYS AND 40 NIGHTS** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26072	Josh Hartnett	R	29.99
19	15	9	**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN)** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 1042	Elijah Wood, Ian McKellen	PG-13	29.95
20	19	9	**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN)** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 1413	Elijah Wood, Ian McKellen	PG-13	29.95
21	18	6	**RESERVOIR DOGS: ALL COLORS** ARTISAN HOME ENTERTAINMENT 12890	Harvey Keitel, Tim Roth	R	107.95
22	22	7	**NATIONAL LAMPOON'S VAN WILDER (UNRATED)** ARTISAN HOME ENTERTAINMENT 12008	Ryan Reynolds, Tara Reid	NR	26.98
23	21	7	**PULP FICTION: COLLECTOR'S EDITION** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22541	John Travolta, Samuel L. Jackson	R	29.98
24	25	7	**ALL ABOUT THE BENJAMINS** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5488	Ice Cube, Mike Epps	R	26.98
25	NEW		**STRANGE BREW** WARNER HOME VIDEO 65198	Dave Thomas, Rick Moranis	PG	19.95
26	32	6	**SPONGEBOB SQUAREPANTS: HALLOWEEN** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 67694	Spongebob Squarepants	NR	19.99
27	24	6	**SCHOOLHOUSE ROCK: SPECIAL 30TH ANNIVERSARY EDITION** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23848	Animated	NR	29.99
28	23	6	**HIGH CRIMES** FOXVIDEO 2000144	Ashley Judd, Morgan Freeman	PG-13	27.98
29	NEW		**THE BOONDOCK SAINTS** FOXVIDEO 2003087	Willem DaFoe	R	14.95
30	31	13	**DIRTY DANCING** ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze, Jennifer Gray	PG-13	14.98
31	16	2	**TRUE ROMANCE (DIRECTOR'S CUT)** WARNER HOME VIDEO 22756	Christian Slater, Patricia Arquette	NR	26.95
32	17	6	**THE ROOKIE (PAN & SCAN)** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61973	Dennis Quaid	G	29.99
33	NEW		**FIGHT CLUB** FOXVIDEO 2004478	Brad Pitt, Edward Norton	R	19.98
34	RE-ENTRY		**RUDY** COLUMBIA TRISTAR HOME ENTERTAINMENT 60053727	Sean Astin	PG-13	14.95
35	27	6	**THE ROOKIE (WIDESCREEN)** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24003	Dennis Quaid	G	29.99
36	34	9	**SUPER TROOPERS** FOXVIDEO 2004063	Brian Cox, Marisa Coughlan	R	26.98
37	29	5	**MICKEY'S HOUSE OF VILLAINS** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25271	Animated	NR	29.99
38	RE-ENTRY		**OFFICE SPACE** FOXVIDEO 4111046	Ron Livingston, Jennifer Aniston	R	19.98
39	RE-ENTRY		**THE SCORPION KING (W/CD)** UNIVERSAL STUDIOS HOME VIDEO 22412	The Rock, Kelly Hu	PG-13	39.98
40	RE-ENTRY		**PLATINUM COMEDEY SERIES: CEDRIC THE ENTERTAINER** VENTURA DISTRIBUTION 1952	Cedric The Entertainer	NR	19.98

OCTOBER 26 2002 Billboard TOP VHS SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS ON	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 — 3 Weeks At Number 1				
1	1		**MONSTERS, INC.** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23867	Billy Crystal, John Goodman	2001	G	24.99
2	NEW		**THE SCORPION KING** UNIVERSAL STUDIOS HOME VIDEO 88829	The Rock, Kelly Hu	2002	PG-13	22.98
3	NEW		**RAPUNZEL** ARTISAN HOME ENTERTAINMENT 12840	Barbie	2002	NR	19.95
4	2		**BIG FAT LIAR** UNIVERSAL STUDIOS HOME VIDEO 88708	Frankie Muniz, Amanda Bynes	2001	PG	22.98
5	5		**SPONGEBOB SQUAREPANTS: HALLOWEEN** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 67693	Spongebob Squarepants	2002	NR	12.95
6	8		**DARRIN'S DANCE GROOVES** RAZOR & TIE/VENTURA DISTRIBUTION 16489	Darrin Henson	2002	NR	14.98
7	4		**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood, Ian McKellen	2001	PG-13	22.94
8	6		**MICKEY'S HOUSE OF VILLAINS** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25289	Animated	2002	NR	22.99
9	3		**THE ROOKIE** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 51936	Dennis Quaid	2002	G	22.99
10	7		**MURDER BY NUMBERS** WARNER HOME VIDEO 22764	Sandra Bullock, Ben Chaplin	2002	R	22.98
11	9		**PETER PAN: RETURN TO NEVERLAND** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1640	Animated	2002	G	24.99
12	12		**SCOOBY-DOO MEETS BATMAN** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	Scooby-Doo	2002	NR	14.95
13	10		**BLADE 2** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Wesley Snipes	2002	R	22.94
14	11		**THOMAS & FRIENDS: SALTY'S SECRET** ANCHOR BAY ENTERTAINMENT 1281	Thomas & Friends	2002	NR	14.98
15	13		**DRAGONBALL Z: FUSION-LAST SAIYAN (EDITED)** FUNIMATION 3683	Animated	2002	NR	14.95
16			**IT'S THE GREAT PUMPKIN, CHARLIE BROWN** PARAMOUNT HOME ENTERTAINMENT 15393	Animated	1966	NR	12.95
17	25		**RUGRATS: HALLOWEEN** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 67880	Animated	2002	NR	12.95
18	16		**THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24794	Animated	2002	NR	19.99
19	14		**DRAGONBALL Z: FUSION-INTERNAL STRUGGLE (EDITED)** FUNIMATION 3623	Animated	2002	NR	14.95
20	18		**A HARD DAY'S NIGHT** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22028	The Beatles	1964	G	14.99
21	23		**HARRY POTTER AND THE SORCERER'S STONE** WARNER HOME VIDEO 21331	Daniel Radcliffe, Emma Watson	2001	PG	24.99
22			**YU-GI-OH:THE HEART OF THE CARDS** FUNIMATION 5483	Animated	2002	NR	14.95
23			**POWER RANGER WILD FORCE: LIONHEART** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 20506	Power Rangers	2002	NR	14.95
24	21		**WIGGLY SAFARI** MTI ENTERTAINMENT 7517	The Wiggles	2002	NR	14.95
25			**YU-GI-OH: INTO THE HORNET'S NEST** FUNIMATION 5483	Animated	2002	NR	14.95

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

OCTOBER 26 2002 Billboard TOP VIDEO RENTALS™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores

THIS WEEK	LAST WEEK	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 — 1 Week At Number 1		
1		**THE SCORPION KING** UNIVERSAL STUDIOS HOME VIDEO 88829	The Rock, Kelly Hu	PG-13
2	1	**PANIC ROOM** COLUMBIA TRISTAR HOME ENTERTAINMENT 05347	Jodie Foster	R
3	3	**MURDER BY NUMBERS** WARNER HOME VIDEO 22764	Sandra Bullock, Ben Chaplin	R
4	2	**MONSTERS, INC.** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23867	Billy Crystal, John Goodman	G
5	4	**CHANGING LANES** PARAMOUNT HOME ENTERTAINMENT 304004	Ben Affleck, Samuel L. Jackson	R
6	5	**BIG FAT LIAR** UNIVERSAL STUDIOS HOME VIDEO 88708	Frankie Muniz, Amanda Bynes	PG
7	6	**HIGH CRIMES** FOXVIDEO 2000144	Ashley Judd, Morgan Freeman	PG-13
8	7	**40 DAYS AND 40 NIGHTS** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 3067203	Josh Hartnett	R
9	8	**FRAILTY** LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 81178	Bill Paxton, Matthew McConaughey	R
10	9	**THE ROOKIE** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G
11	11	**WE WERE SOLDIERS** PARAMOUNT HOME ENTERTAINMENT 340004	Mel Gibson	R
12	10	**BLADE 2** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5053	Wesley Snipes	R
13	12	**THE COUNT OF MONTE CRISTO** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24010	Jim Caviezel, Guy Pearce	PG-13
14		**BROTHERHOOD OF THE WOLF** UNIVERSAL STUDIOS HOME VIDEO 88714	Nathalie Cheron, Brigitte Moidon	R
15	13	**SHOWTIME** WARNER HOME VIDEO 23840	Robert De Niro, Eddie Murphy	PG-13
16	15	**DRAGONFLY** UNIVERSAL STUDIOS HOME VIDEO 88834	Kevin Costner	PG-13
17	14	**NATIONAL LAMPOON'S VAN WILDER** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 12009	Ryan Reynolds, Tara Reid	NR
18	17	**THE NEW GUY** COLUMBIA TRISTAR HOME ENTERTAINMENT 86148	D.J. Qualls, Eliza Dushku	PG-13
19	16	**JOE SOMEBODY** FOXVIDEO 2000231	Tim Allen	PG
20	18	**THE SWEETEST THING** COLUMBIA TRISTAR HOME ENTERTAINMENT 60023	Cameron Diaz, Christina Applegate	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

THE Hollywood REPORTER Billboard

FILM&TV MUSIC CONFERENCE

THANK YOU. . .

Panelists, speakers, attendees and sponsors for a superb event!

PANELISTS & SPEAKERS

Dallas Austin, Executive Music Producer, "Drumline"
Bill Bernstein, Music Editor, "In the Bedroom"
Jeff Brabec, The Chrysalis Music Group
Todd Brabec, ASCAP
Ron Broitman, BMG Music Publishing
Glen Brunman, Sony Music
T-Bone Burnett, Recording Artist/Producer/Writer
Danielle Diego, Fox Music
Todd Field, Director, "In the Bedroom"
Doug Frank, Warner Bros.
Randy Gerston, Seehear Music Supervision
Elliot Goldenthal, Composer, "Frida"
Lew Goldstein, The WB
Thomas Golubic, Super Music Vision
Evan M. Greenspan, EMG Inc.
John Houlihan, Soundtrack Music Associates
Patricia Joseph, TVT Soundtrax
Robert Kelley, Warner Bros. Television
John Kirkpatrick, Elektra Entertainment
Mike Knobloch, Fox Music
Robert Kraft, Fox Music
Glen Lajeski, Buena Vista Motion Pictures Group
Pat Lucas, EMI Music Publishing
Jonathan McHugh, Jive Records
Ron Mendelsohn, Megatrax Production Music, Inc.
Vibiana Molina, Greenberg Traurig
Thomas Newman, Composer, "In the Bedroom"
John Powell, Composer, "Drumline"
Jennifer Pyken, Daisy Music
Tom Rowland, Universal Music Enterprises
Charles Stone, Director, "Drumline"
Julie Taymor, Director, "Frida"

ASCAP SESAC BMI

Plan to join us in 2003!

www.billboardevents.com • Phyllis Demo 646.654.4660

Connect with the music industry's most important decision makers in Billboard Classified

Billboard CLASSIFIED

maximum results

maximum exposure

Call: 1-800-223-7524 Today!
Fax all ads to: 646-654-4798/99 or
email to: jserrette@billboard.com

Your ad includes a listing on billboard.com

over 17 million page views a month
www.billboard.com

DUPLICATION/ REPLICATION

46 PRODUCTIONS
25 CDRs - $45.00 / 50 CDRs - $88.00
100 CDRs - $150.00 / 200 CDRs - $290.00
ASK ABOUT OUR DISCOUNT FOR ASCAP MEMBERS!
From CD or CDR master
Includes CDR jewel box
w/text printing on CD label
Add $35 for other digital master,
$55 for analog master
Orders must be prepaid. Shipping not included.
42 W 557 Hawk Circle, St. Charles, IL 60175
Tel (800) 850-5423 Email: info@46p.com
Visit our Web Page at http://www.46p.com

POWER TOWER
CD & DVD DUPLICATORS
Produce your own CDs and DVDs with these high speed, low cost, easy to use duplicators

Available with 1, 3 or 7 drives
7 full CDs in under 3 minutes
Up to 14 DVDs per hour
www.veritysystems.com
VERITY SYSTEMS
Providing solutions for your In-house CD & DVD production
800 642-5151

NO FILMS NEEDED SAVE HUNDREDS
500 CDs = $ 969
1000 CDs = $1069
RETAIL READY CD PACKAGES
FROM YOUR DESIGN ON DISC
CALL FOR DETAILS
300 FULL COLOR 11x17 POSTERS
ONLY $99
with Your CD/DVD Package
OVER $500 IN EXTRAS WITH EVERY CD PACKAGE
THIRD WAVE MEDIA
WORLD CLASS QUALITY CD & DVD REPLICATION
CALL TODAY FOR A FREE CATALOG
(800) WAVE CD-1
WWW.THIRDWAVEMEDIA.COM
WE CAN PUT YOUR MUSIC VIDEOS ON DVD. CALL FOR DETAILS

BILLBOARD CLASSIFIEDS
www.billboard.com
for more info call: 800-223-7524

DUPLICATION/REPLICATION

COMPACT DISCS - 60¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"

1,000 CDs	600.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	$ 1,090.00

from your CD-Ready Master & Print-Ready Film

NATIONAL TAPE DISC CORPORATION
1110 48th Ave. North - Nashville, TN 37209
1-800-874-4174
Digital Mastering Services · Digital Audio Duplication · Computer Graphics
SAMPLE FOR QUOTE
SAME DAY SERVICE!
(on short run CD & Cassette copies)
www.ntdc.com

WITH OVER 60 YEARS OF EXPERIENCE & IN-HOUSE FACILITIES, WE'LL PRODUCE YOUR CD, VINYL & CASSETTE PROJECT WITH THE EXCELLENCE IT DESERVES!

300 CD PACKAGE: ~~$975~~ NEW PRICE! $775
INCLUDES: ORIGINATION • 1-COLOR 1-PAGE BOOKLET AND TRAY CARD* • 1-COLOR CD LABEL IMPRINTING* • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND
* from your print-ready film (in Rainbo's specs)

1000 CD PACKAGE: ~~$1849~~ NEW PRICE! $1099
INCLUDES: ORIGINATION • FULL COLOR 4 PAGE BOOKLET* (INSIDE B&W) and 4-COLOR TRAY CARD* • 2 COLOR LABEL IMPRINTING* • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND
* from your print-ready film (in Rainbo's specs)
ASK FOR OUR FREE BROCHURE!

Rainbo Records and Cassettes
1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476
Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

REAL ESTATE

Los Feliz Italianate 1920's 5 bedrm, 4 ba estate. Rich in Hollywood history, the house and the area offer privacy and views. Great for entertaining this home boasts a split level floorplan, a very "cool" tiki kitchen, hardwood floors, a chauffeurs qrtrs, fireplace in the living room, beamed ceilings, formal dining room, terraces and lush backyard. Located in a gated community, with private roads offered at $2,495,000.
Call Rosemary Low at DBL Los Feliz 323 660-5885.

BILLBOARD CLASSIFIEDS MOVE LUXURY REAL ESTATE TO THE STARS
REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT
Call Mark Wood - Real Estate Manager
661-270-0798 - Fax: 323-525-2395
Billboard@musician.org
1-800-223-7524
Reach all the movers & shakers every week through the pages of Billboard - a force in the music/entertainment industry for over 100 years

MUSIC MERCHANDISE

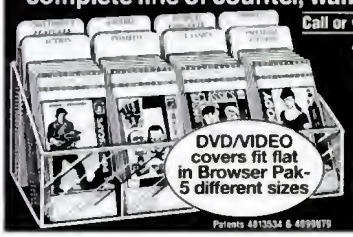
BUY DIRECT AND SAVE!
While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢ Your choice from the most extensive listings available.
For free catalog call (609) 890-6000.
Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O.Box A Trenton, N.J. 08691-0020
email: scorpiomus@aol.com

SERVICES

Analogue Media Technologies Inc.
CD/DVD/VHS Repliction, CD/DVDrom, Authoring, Printing, Graphics/Design, Mailing, Warehousing, Distribution.
1-800-777-1927 on-line-quotes
www.duplication.ca

•BROWSER DISPLAY SYSTEMS•

320 DVD/VIDEO TITLES in 2 SQ. FT.!
complete line of counter, wall, and floor displays.
Call or write today for FREE sample Pak



DVD/VIDEO covers fit flat in Browser Pak- 5 different sizes

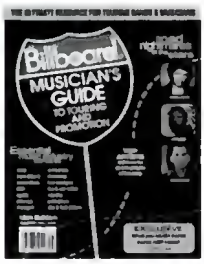
Browser® DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
Phone: 312/922-0822 • Tollfree: 800-823-4410

Patents 4813534 & 4899879

PUBLICATIONS

The Ultimate Resource for Touring Bands & Musicians

BILLBOARD'S 18TH EDITION OF THE
Musician's Guide to Touring and Promotion
NEW EDITION!



Includes:
- *City by city club directory*
- *Tapeldisc services*
- *A&R directory*
- *Music services directory*
- *Music industry websites*
- *Road nightmares of the stars*
- *PLUS–Exclusive: What every artist must know about A&R!*
- *And much more*

Only $15.95 – $18.95 overseas. (Includes shipping)
Order by phone **800-407-6874** or on our website
www.musiciansguide.com
Mention code TGBB when ordering!

FOR SALE

HEAVY DUTY POSTER TUBES
- End Plugs & UPS Included
- Factory Direct
- 46 Sizes In Stock

ORDER ONLINE www.yazoomills.com
CALL TOLL FREE 1-800-242-5216
YAZOO MILLS, INC.

REAL ESTATE

Avid or Protools Studios for Rent
With plenty office & storage space. 20 minutes from Mid-town in No. NJ.
201-981-0499

PUBLICATIONS

In the Studio?
FREE Guide to Master Tape Preparation Saves You Time and Money!
1-800-468-9353
www.discmakers.com/bb
info@discmakers.com
DISC MAKERS

PUBLICITY PHOTOS

PUBLICITY PRINTS
B&W
8x10's
500 - $90
1000 - $120
Other sizes & color available
Prices include Typesetting & Freight to Continental U.S.
FREE Catalog & Samples
ABC PICTURES
1667 E. Florida St. Suite BB
Springfield, MO 65803
Toll Free 1-800-526-5336
www.abcpictures.com

COMPUTER/ SOFTWARE

RecordTrak
Inventory Management For Record Stores
800-942-3008

INTERNET/WEB SERVICES

DANGEROUS TREES
SKETCH COMEDY
LISTEN AT
www.dangeroustrees.com

HELP WANTED

hastings
Your Entertainment Superstore

Music Buyer

Hastings Entertainment is seeking a detail oriented individual to become the newest Music Buyer for the Music Team. As one of our integral music buyers, you will be responsible for improving specific category performance through effective buying and selection management, maintaining budget goals, negotiating and maintaining vendor relations, and staying current with industry trends. The successful candidate must possess excellent proven organizational and communication skills, present oneself and prove to be a great negotiator, be conversant with computers and today's technology and Love Music.

Requirements
•High School Diploma/GED preferred minimum of two years college
•Documentable sense of urgency
•Must be willing and able to travel
•Previous buying experience is considered a plus
•Time management and organizational skills

Qualified applicants send resumes to:
Hastings Entertainment, Inc. ATTN: *Jonie Toscano, Recruitment & Development Specialist*
3601 Plains Blvd. Amarillo, TX 79102
(806)353-8033
www.gohastings.com
Equal Opportunity Employer
"Hastings promotes a drug free workplace"

STORE SUPPLIES

PLASTIC
DIVIDER CARDS
BLANK OR PRINTED
800-883-9104
ALL MAJOR CREDIT CARDS ACCEPTED

TALENT

Looking for a record deal ??
Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information
Talent 2000
800-499-6395

SOMETHING HAPPENS WHEN YOU DON'T ADVERTISE ... NOTHING!!

CALL BILLBOARD AT 646-654-4697

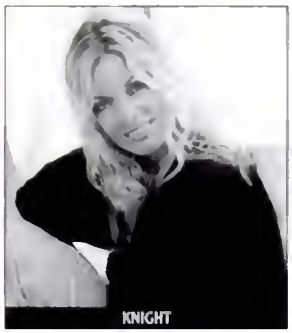
Seattle Sound Returns To Radio

Will Young Rock Audience Give It Same Acceptance As Their Elders?

BY BRAM TEITELMAN
Airplay Monitor

NEW YORK—In 1993, grunge began to split rock radio's audience, becoming a line of demarcation between its brand of new rock and everything that came before it. Almost a decade later, with the rock audience threatening to divide again, *Billboard* sister publication *Rock Airplay Monitor's* charts are suddenly sporting music from Pearl Jam, Soundgarden's Chris Cornell (via the Rage Against the Machine collaboration Audioslave), and the first new Nirvana song in six years. While some rock PDs believe this sound will appeal to young and old audiences alike, not all think the two can be reunited.

PDs are certainly happy to have new music from the acts that spurred their format's boom 10 years ago. "On a song-by-song basis, I think that it's great," WJJO Madison, Wis., PD Randy Hawke says. "In the mid- to late '90s, we lost the original bands because they died or disappeared. Then you started getting a lot of one-hit wonders and imitators, and the innovators were gone. I'm


KNIGHT

glad they're back, and I'll gladly play Dave Grohl, Jerry Cantrell, Chris Cornell, and Eddie Vedder."

"The Nirvana and Audioslave are awesome," WPLA (Planet Radio) Jacksonville, Fla., PD Scott Petibone adds. "If Nirvana came out with a crappy B-side that sounded like it was recorded in a tin can, it wouldn't have the same impact, but it's a good song."

PDs are pleased about the timing for several reasons. One is familiarity. WGIR Manchester, N.H., PD Valorie Knight says, "Lately, there has been an influx of new bands—which is wonderful for the format—but there hasn't been that familiar-artist side of the format. Here we are getting ready to go to war, and we just had the Sept. 11 anniversary, so people are in that comfort zone."

The return of the Seattle sound also dovetails nicely with such new bands as Nickelback and Puddle of Mudd, which wear Seattle influences on their (flannel) sleeves. "Music is cyclical, and there's no way that today's rock artists can't be influenced by what they heard on the radio when they were growing up," KTBZ/KLOL Houston operations manager Vince Richards says. "Nirvana, Pearl Jam, Soundgarden, and Rage have a definite impact on the types of music we're hearing now, just the same way Soundgarden sounded like Led Zeppelin at times."

GUITARS=RELIEF

Despite the Soundgarden/Zeppelin connection, older listeners drifted to classic rock stations in the '90s, and today's rock radio is grappling with the threat of another generational split spurred by several years' worth of rap/rock. For many PDs, it's a relief to have guitar-based hits that both generations like this year. And some PDs have dug into their libraries for more from the first wave of grunge.

So are the demos together again? Well, even Edison Media Research consultant Jayne Charneski, one of the strongest proponents of the demo-split concept, sees some unity. "Kids, especially white suburban kids, like hip-hop as much as rock, so they'll continue to like hip-hop, but I think they'll embrace this stuff as well," she says. "There's much more of a chance with this music [to hit both demos] than music from the past two or three years. The upper end of the demo grew up with the grunge sound."

Charneski likens it to when today's 25- to 34-year-olds "would listen to their older brothers' Led Zeppelin and Pink Floyd records. So [today's] kids are getting to hear new Nirvana and saying, 'Oh, this is Nirvana; it's pretty cool,' and then they're rediscovering them and claiming them as their own."

"When you have something that takes the sound of Rage Against the Machine and the sound of Soundgarden, you're connecting two different types of listeners," Richards says. "There was a lot of anticipation for Audioslave, and they really came up with something that was pretty damn good . . . The listeners are pleased with the collaboration."

KQRC (98.9 the Rock) Kansas City, Kan., PD Neal Mirsky says that when younger listeners hear new music from grunge's flag-bearers, "it puts a lot of the other new bands today in perspective. It reminds you why Nirvana was the watershed band that they were . . . Pearl Jam as well. When you hear this music from these bands, it really drives home why these bands got as big as they are."

Mirsky also believes that younger demos are OK with the older grunge that was becoming an issue for some, but not all PDs, in recent years. "If you look at the test scores for 'Smells Like Teen Spirit' or 'Jeremy' or 'Vasoline,' the younger end is strong on those. They're just great songs, and great songs test with every demo."

THE FORMAT'S ALREADY SPLIT

Petibone believes that "there has been a format split already, and a couple of songs aren't going to bring it back together. The calls that I've gotten [about Nirvana] have all been [from] adults saying, 'It's so great to hear this' . . . The lower demo is like, 'Who cares?,' even though we're playing these bands in gold." Petibone says some young listeners are saying, "This sucks."

Active WXTB (98 Rock) Tampa, Fla., PD Rick Schmidt recalls a conversation about Kurt Cobain with an 18-year-old, who asked, " 'Who does he play for?' He knew who Nirvana was but had no idea who Kurt Cobain was," Schmidt recalls. "If you're a 19-year-old college kid, you may not care about these records, but blue-collar

CHARNESKI

guys, for example, are surrounded by older guys working, and they're used to hearing those artists."

"I don't think it has the relevance of a Slipknot or Disturbed [with younger listeners], but there's still an interest," Knight says. "Passion is probably a little lower. If they had a choice between going to buy a Nirvana album or a new Disturbed album, they're probably going to buy the new Disturbed album if they're 18 or 19. But they're not going to tune this stuff out, either."

"I believe the upper demo is going to want to hear this music, and the younger people will probably rate it on individual merit," Hawke says. "[These bands] have to win younger listeners over the same way they won the people in the 25-34 end when they were in the 18-24 end. I have a 21-year-old night [female DJ], and my passion level and understanding of that music is completely different than hers. She doesn't dismiss it, but she's definitely more passionate about the more aggressive, rhythmic stuff."

"Does it beat having a baby band on the air? Damn right," Schmidt says. "What it really comes down to is, are the songs going to cut through? I think the songs are strong enough to work. Unless these artists put out a good song, it doesn't mean anything. If [my younger end] doesn't know who these bands are, and they're good songs, it's not going to matter. It's like having Theory of a Dead Man, Chevelle, or TRUSTcompany. They didn't know who those bands were and just took the songs at face value."

PROGRAMMING

OCTOBER 26 2002 Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending OCTOBER 13, 2002

BET
Continuous programming
1235 W Street, NE, Washington, D.C. 20018

1. EVE, GANGSTA LOVIN
2. ASHANTI, BABY
3. CLIPSE, WHEN THE LAST TIME
4. EMINEM, CLEANIN' OUT MY CLOSET
5. NELLY, DILEMMA
6. LL COOL J, LUV U BETTER
7. B2K, WHY I LOVE YOU
8. ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)
9. MARIO, BRAID MY HAIR
10. NAPPY ROOTS, PO' FOLKS
11. IMX, BEAUTIFUL (YOU ARE)
12. BIG TYMERS, OH YEAH
13. MUSIQ, DON'T CHANGE
14. CAM'RON, HEY MA
15. PASTOR TROY, ARE WE CUTTIN
16. INDIA.ARIE, LITTLE THINGS
17. YING YANG TWINS, BY MYSELF
18. N.O.R.E., NOTHIN
19. DAVE HOLLISTER, BABY DO THOSE THINGS
20. XZIBIT, MULTIPLY
21. SYLEENA JOHNSON, TONIGHT I'M GONNA LET GO
22. JAHEIM, FABULOUS
23. LIL FLIP, THE WAY WE BALL
24. BENZINO, ROCK THE PARTY
25. STYLES, GOOD TIMES
26. LUDACRIS, MOVE B***H
27. FABOLOUS, TRADE IT ALL
28. 504 BOYZ, TIGHT WHIPS
29. 3RD STOREE, GET WITH ME
30. JUSTIN TIMBERLAKE, LIKE I LOVE YOU
31. FLOETRY, FLOETIC
32. ISYSS, SINGLE FOR THE REST OF MY LIFE
33. TANK, ONE MAN
34. SEAN PAUL, GIMME THE LIGHT
35. BUSTA RHYMES, PASS THE COURVOISIER PART II
36. PRYMARY COLORZ, IF YOU ONLY KNEW
37. TRICK DADDY, IN DA WIND
38. HEATHER HEADLEY, HE IS
39. LIL WAYNE, WHERE YOU AT
40. OTP, [illegible]

NEW ONS
MISSY ELLIOTT, [illegible]
ERICK SERMON, REACT
SNOOP DOGG, FROM THA CHUUUCH TO DA PALACE
BRIAN MCKNIGHT, LET ME LOVE YOU
DRU HILL, I SHOULD BE...
ROSCOE, GET READY
THE ROOTS, BREAK YOU OFF
KELLY ROWLAND, STOLE
LIL JON & THA EASTSIDE BOYZ, I DON'T GIVE A @#$%

CMT
Continuous programming
2806 Opryland Drive, Nashville, TN 37214

1. SHANIA TWAIN, I'M GONNA GETCHA GOOD!
2. FAITH HILL, CRY
3. KEITH URBAN, SOMEBODY LIKE YOU
4. TOBY KEITH, WHO'S YOUR DADDY
5. DIXIE CHICKS, LANDSLIDE
6. MARTINA MCBRIDE, WHERE WOULD YOU BE
7. RASCAL FLATTS, THESE DAYS
8. DIAMOND RIO, BEAUTIFUL MESS
9. REBECCA LYNN HOWARD, FORGIVE
10. MONTGOMERY GENTRY, MY TOWN
11. TERRI CLARK, I JUST WANNA BE MAD
12. LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
13. PHIL VASSAR, AMERICAN CHILD
14. GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
15. JENNIFER HANSON, BEAUTIFUL GOODBYE
16. GARY ALLAN, THE ONE
17. EMERSON DRIVE, FALL INTO ME
18. TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
19. NICKEL CREEK, THIS SIDE
20. SHEDAISY, MINE ALL MINE
21. RADNEY FOSTER, EVERYDAY ANGEL
22. BRAD PAISLEY, I'M GONNA MISS HER
23. RASCAL FLATTS, I'M MOVIN' ON
24. KENNY CHESNEY, YOUNG
25. DARRYL WORLEY, I MISS MY FRIEND
26. TAMMY COCHRAN, LIFE HAPPENED
27. BLAKE SHELTON, OL' RED
28. PINMONKEY, BARBED WIRE AND ROSES
29. TIM MCGRAW, THE COWBOY IN ME
30. JOE NICHOLS, THE IMPOSSIBLE
31. ALAN JACKSON, DRIVE (FOR DADDY GENE)
32. TOBY KEITH, MY LIST
33. DIXIE CHICKS, LONG TIME GONE
34. PATTY GRIFFIN, CHIEF
35. CLEDUS T JUDD, IT'S A GREAT DAY TO BE A GUY
36. KELLY WILLIS, IF I LEFT YOU
37. MARTINA MCBRIDE, BLESSED
38. TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
39. KENNY CHESNEY, THE GOOD STUFF
40. TRAVIS TRITT, [illegible]

NEW ONS
LEANN RIMES, LIFE GOES ON
RALPH STANLEY, THE GIRL FROM THE GREENBAR SHORE
ELIZABETH COOK, STUPID THINGS

MTV
Continuous programming
1515 Broadway, New York, NY 10036

1. NELLY FEAT. KELLY ROW, DILEMMA
2. CHRISTINA AGUILERA, DIRRTY
3. JUSTIN TIMBERLAKE, LIKE I LOVE YOU
4. FABOLOUS, TRADE IT ALL
5. CAM'RON, HEY MA
6. LL COOL J, LUV U BETTER
7. NAPPY ROOTS, PO' FOLKS
8. NO DOUBT, UNDERNEATH IT ALL
9. AVRIL LAVIGNE, SK8ER BOI
10. SEAN PAUL, GIMME THE LIGHT
11. CLIPSE, WHEN THE LAST TIME
12. BIG TYMERS, OH YEAH
13. PUDDLE OF MUDD, SHE HATES ME
14. GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS
15. PINK, FAMILY PORTRAIT
16. PAUL OAKENFOLD, STARRY EYED SURPRISE
17. FOO FIGHTERS, ALL MY LIFE
18. EMINEM, CLEANIN' OUT MY CLOSET
19. TAPROOT, POEM
20. SANTANA, THE GAME OF LOVE
21. ASHANTI, BABY
22. NIVEA, DON'T MESS WITH MY MAN
23. VANESSA CARLTON, ORDINARY DAY
24. RED HOT CHILI PEPPERS, ZEPHYR SONG
25. OLEANDER, RUNAWAY TRAIN
26. FLOETRY, FLOETIC
27. DANIEL BEDINGFIELD, GOTTA GET THRU THIS
28. JURASSIC 5, WHAT'S GOLDEN
29. NICK CARTER, HELP ME
30. STROKES, SOMEDAY
31. WHITE STRIPES, DEAD LEAVES AND THE DIRTY GROUND
32. XZIBIT, MULTIPLY
33. 3LW, I DO (WANNA GET CLOSE TO YOU)
34. ANDREW W.K., WE WANT FUN
35. STONE SOUR, BOTHER
36. ANGIE MARTINEZ, IF I COULD GO
37. EVE, GANGSTA LOVIN
38. BON JOVI, EVERYDAY
39. SIMPLE PLAN, I'D DO ANYTHING
40. ONE GIANT LEAP, [illegible]

NEW ONS
AUDIOSLAVE, [illegible]
BRUCE SPRINGSTEEN, LONESOME DAY
CRAIG DAVID, WHAT'S YOUR FLAVA?
SIMPLE PLAN, I'D DO ANYTHING

VH1
MUSIC FIRST
Continuous programming
1515 Broadway, New York, NY 10036

1. NO DOUBT, UNDERNEATH IT ALL
2. DAVE MATTHEWS BAND, WHERE ARE YOU GOING
3. CREED, ONE LAST BREATH
4. SANTANA, THE GAME OF LOVE
5. OUR LADY PEACE, SOMEWHERE OUT THERE
6. BON JOVI, EVERYDAY
7. VANESSA CARLTON, ORDINARY DAY
8. JOHN MAYER, YOUR BODY IS A WONDERLAND
9. PINK, JUST LIKE A PILL
10. FAITH HILL, CRY
11. NORAH JONES, DON'T KNOW WHY
12. UNCLE KRACKER, IN A LITTLE WHILE
13. NELLY, DILEMMA
14. SHERYL CROW, STEVE MCQUEEN
15. RED HOT CHILI PEPPERS, BY THE WAY
16. RED HOT CHILI PEPPERS, ZEPHYR SONG
17. U2, ELECTRICAL STORM
18. JUSTIN TIMBERLAKE, LIKE I LOVE YOU
19. PINK, FAMILY PORTRAIT
20. SHAKIRA, OBJECTION (TANGO)
21. FOO FIGHTERS, ALL MY LIFE
22. MADONNA, DIE ANOTHER DAY
23. JENNIFER LOVE HEWITT, BARENAKED
24. ASHANTI, HAPPY
25. INDIA.ARIE, LITTLE THINGS
26. LIFEHOUSE, SPIN
27. HOOBASTANK, RUNNING AWAY
28. COLDPLAY, IN MY PLACE
29. LEANN RIMES, LIFE GOES ON
30. MICHELLE BRANCH, GOODBYE TO YOU
31. PETER GABRIEL, THE BARRY WILLIAMS SHOW
32. NICKELBACK, HOW YOU REMIND ME
33. EVE, LET ME BLOW YA MIND
34. U2, BEAUTIFUL DAY
35. NELLY FURTADO, TURN OFF THE LIGHT
36. LENNY KRAVITZ, AGAIN
37. AVRIL LAVIGNE, COMPLICATED
38. GOO GOO DOLLS, BIG MACHINE
39. PINK, DON'T LET ME GET ME
40. DANIEL BEDINGFIELD, GOTTA GET THRU THIS

NEW ONS
KELLY CLARKSON, A MOMENT LIKE THIS
CREED, DON'T STOP DANCING
DANA GLOVER, THINKING OVER
KELLY ROWLAND, STOLE
JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME)
BRUCE SPRINGSTEEN, LONESOME DAY

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 26, 2002

musicmusic usa
Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

PINK, FAMILY PORTRAIT (NEW)
DISTILLERS, CITY OF ANGELS (NEW)
AUDIOVENT, LOOKING DOWN (NEW)
THE WALLFLOWERS, WHEN YOU'RE ON TOP
MISSY "MISDEMEANOR" ELLIOTT, WORK IT
JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME)
THE CATHETERS, NOTHING
FUZZ TOWNSHEND, SUNNY FEET
OLEANDER, RUNAWAY TRAIN
THE WALKMEN, WAKE UP

MTV2
Continuous programming
1515 Broadway, New York, NY 10036

NEW
AUDIOSLAVE, COCHISE
TORI AMOS, A SORTA FAIRYTALE
BRUCE SPRINGSTEEN, LONESOME DAY
FAT JOE, CRUSH TONIGHT
SNOOP DOGG, FROM THA CHUUUCH TO DA PALACE
SOMETHING CORPORATE, I WOKE UP IN A CAR

MTV EUROPE
Continuous programming
Hawley Crescent, London NW1 8TT

MADONNA, DIE ANOTHER DAY
EVE, GANGSTA LOVIN
U2, ELECTRICAL STORM
SANTANA, THE GAME OF LOVE
EMINEM, CLEANIN' OUT MY CLOSET
AVRIL LAVIGNE, COMPLICATED
RED HOT CHILI PEPPERS, THE ZEPHYR SONG
CRAIG DAVID, WHAT'S YOUR FLAVA?
MOBY, IN THIS WORLD
CHRISTINA AGUILERA, DIRRTY
PINK, JUST LIKE A PILL
NELLY, DILEMMA
SUGABABES, ROUND ROUND
ANASTACIA, WHY'D YOU LIE TO ME
COLDPLAY, IN MY PLACE
LAS KETCHUP, ASEREJE
NICKELBACK, TOO BAD
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
VANESSA CARLTON, A THOUSAND MILES
OASIS, LITTLE BY LITTLE

G·A·C GREAT AMERICAN COUNTRY
Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

SHANIA TWAIN, I'M GONNA GETCHA GOOD!
KEITH URBAN, SOMEBODY LIKE YOU
DIXIE CHICKS, LANDSLIDE
FAITH HILL, CRY
TOBY KEITH, WHO'S YOUR DADDY?
GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
RASCAL FLATTS, THESE DAYS
DIAMOND RIO, BEAUTIFUL MESS
TRICK PONY, ON A MISSION
MONTGOMERY GENTRY, MY TOWN
ERIC HEATHERLY, THE LAST MAN COMMITTED
TAMMY COCHRAN, LIFE HAPPENED
TERRI CLARK, I JUST WANNA BE MAD
PHIL VASSAR, AMERICAN CHILD
EMERSON DRIVE, FALL INTO ME
BILLY RAY CYRUS, WHAT ELSE IS THERE
REBECCA LYNN HOWARD, FORGIVE
TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
SHEDAISY, MINE ALL MINE
NICKEL CREEK, THIS SIDE

hTV
Continuous programming
404 Washington Ave., Miami Beach, FL 33139

LAS KETCHUP, ASEREJE
MANA, ANGEL DE AMOR
THALIA, NO ME ENSEÑASTE
JUANES, ES POR TI
ENRIQUE IGLESIAS, MENTIROSO
PAULINA RUBIO, TODO MI AMOR
SHAKIRA, TE AVISO, TE ANUNCIO (TANGO)
BACHLOS, CARALUNA
JERRY RIVERA, VUELA MUY ALTO
ALEX UBAGO, QUE PIDES TU

MUCHMUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

CRAIG DAVID, WHAT'S YOUR FLAVA? (NEW)
MADONNA, DIE ANOTHER DAY (NEW)
ONE TONE, ANOTHER MIRACLE (NEW)
CLIPSE, WHEN THE LAST TIME (NEW)
EMINEM, CLEANIN' OUT MY CLOSET
AVRIL LAVIGNE, SK8ER BOI
NELLY, DILEMMA
SAM ROBERTS, BROTHER DOWN
SHAWN DESMAN, GET READY
SIMPLE PLAN, I'D DO ANYTHING
THEORY OF A DEADMAN, NOTHING COULD COME BETWEEN US
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
PUDDLE OF MUDD, SHE HATES ME
SWOLLEN MEMBERS, STEPPIN' THRU
NOT BY CHOICE, STANDING ALL ALONE
OUR LADY PEACE, INNOCENT
TREBLECHARGER, HUNDRED MILLION
CHRISTINA AGUILERA, DIRRTY
NICK CARTER, HELP ME
COLDPLAY, IN MY PLACE

JBTV
Three hours weekly
218 W Ohio, Chicago, IL 60610

THE FLAMING LIPS, DO YOU REALIZE??
LIARS, MR. YOUR ON FIRE MR
LOUDERMILK, NITROGEN OXYGEN ACHES IN THE TEETH AGAIN
ANDREW W.K., WE WANT FUN
BUTCH WALKER, MY WAY
THE USED, THE TASTE OF INK
KOTTONMOUTH KINGS, FULL THROTTLE
NEW FOUND GLORY, HEAD ON COLLISION
CITIZEN BIRD, JOY
INSANE CLOWN POSSE, HOMIES
THRICE, DEADBOLT
JOHN SPENCER BLUES EXPLOSION, SWEET SOUR
INTERPOL, PDA

Power Play Music Video Television
5 hours weekly
223-225 Washington St. Newark, NJ 07102

CLIPSE, WHEN THE LAST TIME
LYRIC, YOUNG & SEXY
30 SECONDS TO MARS, CAPRICORN (A BRAND NEW NAME)
AUDIOVENT, THE ENERGY
SIMPLE PLAN, I'D DO ANYTHING
MINDLESS SELF INDULGENCE, TORNADO
KEITH URBAN, SOMEBODY LIKE YOU
PINMONKEY, BARBED WIRE AND ROSES
JURASSIC 5, WHAT'S GOLDEN?
FABOLOUS, TRADE IT ALL
XZIBIT, MULTIPLY
DAVE HOLLISTER, BABY DO THOSE THINGS
KELLY CLARKSON, BEFORE YOUR LOVE
BIF NAKED, I LOVE MYSELF TODAY
AMERIE, WHY DON'T WE FALL IN LOVE
PRYMARY COLORZ, IF YOU ONLY KNEW
QUEENS OF THE STONE AGE, NO ONE KNOWS
SANTANA, THE GAME OF LOVE
INSANE CLOWN POSSE, HOMIES

Music & Showbiz™

by Carla Hay

FILM & TV MUSIC CONFAB: The first Hollywood Reporter/Billboard Film & TV Music Conference—held Oct. 10-11 at the Renaissance Hollywood Hotel in Los Angeles—was a resounding success, featuring informative panels and insightful conversations among many of the top people in the business.

Several of the attendees we spoke to considered guest speaker **T Bone Burnett** one of the highlights of the conference. In an Oct. 11 question-and-answer session, Burnett did not shy away from delivering his outspoken views on the business of film music. The Grammy Award-winning producer of the multi-platinum *O Brother, Where Art Thou?* soundtrack said, "I think the movie business is really demeaning. Music is the bastard child of the movie business. I like art and I like movies, but the business is very corrupt."

BURNETT

Despite his criticisms of the industry, Burnett said that his experience in working on *O Brother* was nothing but "pure joy." He also credited *O Brother* directors **Joel** and **Ethan Coen** for giving him artistic freedom on the project.

Burnett commented, "That's the first thing I look for in deciding to work on a film—whether the director is strong and if we see eye to eye." Burnett will reunite with the Coen brothers on the film *The Ladykillers*, which will feature hip-hop and gospel music. His musical projects due next year include Civil War movie drama *Cold Mountain* and producing the next album by his wife, singer/songwriter **Sam Phillips**.

Attendees liked the mix of broad panel discussions (see story, page 8) and more intimate conversations focusing on three or fewer filmmakers.

In one of those discussions, director **Julie Taymor** and composer **Elliot Goldenthal** talked about their work on such films as the **Anthony Hopkins** movie *Titus*, and *Frida*, starring **Salma Hayek** as the famed artist **Frida Kahlo**.

Goldenthal said during the Oct. 10 session that unlike some heavily orchestrated scores he has composed in the past, the music of *Frida* is "more organic and based mostly on guitars." Because of the intimate nature of the *Frida* story, Taymor added, "It wasn't appropriate to do a large orchestral score for this movie." Hayek does her own singing in the film (which opens Oct. 25 in limited release), as well as on the soundtrack, due Tuesday (22) on Universal Classics.

"Less is more" also applied to the music for *In the Bedroom*. In a freewheeling conversation, *In the Bedroom* composer **Thomas Newman**, screenwriter/director **Todd Field**, and music editor **Bill Bernstein** discussed the use of music in the film, which lasted more than two hours but used only 25 minutes' worth of music. Newman said, "The thing you want to sell most as a composer is your delight in what you do."

NEWSLINE...

Clear Channel Radio (CCR) has made several executive changes. Five new regional VPs of programming have been appointed: Ken Charles for the Houston/New Orleans area, Phil Hunt for the western Texas area, Jim Richards for the San Diego area, L.J. Smith for the Oklahoma/Arkansas area, and Jeff Wyatt for the Washington, D.C./Baltimore area. Meanwhile, Jim Ryan—currently PD/operations manager of CCR AC outlet WLTW New York—adds duties as CCR VP of AC programming. At CCR mainstream top 40 station WKQI Detroit, Dom Theodore is upped from PD to operations manager.
Compiled by Carla Hay.

2002 HOLLYWOOD REPORTER/BILLBOARD FILM & TV MUSIC CONFERENCE

Hundreds of industry professionals gathered for the first Hollywood Reporter/Billboard Film & TV Music Conference, held Oct. 10-11 at the Renaissance Hollywood Hotel in Los Angeles. The confab featured noted guest speakers from the film, TV, and music industries. Intriguing panel discussions and cocktail parties highlighted the event **(see story, page 8).** **(Photos: Heather Harris)**

"The Composer/Director Relationship" discussion, presented Oct. 10 by ASCAP, focused on composer Elliot Goldenthal and director Julie Taymor. Pictured, from left, are Goldenthal, ASCAP's Nancy Knutsen, Taymor, and *The Hollywood Reporter's* Robert J. Dowling, who moderated the session.

The Oct. 11 "O Soundtrack, Where Art Thou?" panel examined the state of the film-soundtrack business. Pictured, from left, are Doug Frank of Warner Bros. Pictures, John Houlihan of Soundtrack Music Associates, Glen Brunman of Sony Music Soundtrax, Patricia Joseph of TVT Soundtrax, Glen Lajeski of Buena Vista Motion Pictures Group, Pat Lucas of EMI Music Publishing, moderator Randy Gerston of Seehear Music Supervision, and Ken Schlager of *Billboard*.

The Oct. 11 panel "Primetime TV: The New Radio" spotlighted ways in which artists can break through on network TV shows. Pictured, from left, are Elektra's John Kirkpatrick, the WB network's Lew Goldstein, Daisy Music's Jennifer Pyken, panel moderator Carla Hay of *Billboard*, *Six Feet Under* music supervisor Thomas Golubić of SuperMusicVision, and EMG Inc.'s Evan M. Greenspan.

The Oct. 11 discussion "A Cut Above" focused on the music from the Academy Award-nominated film *In the Bedroom*. Pictured, from left, are the film's composer Thomas Newman, screenwriter/director Todd Field, and music editor Bill Bernstein.

Billboard Los Angeles bureau chief Melinda Newman, left, leads an Oct. 11 question-and-answer session with T Bone Burnett, the Grammy Award-winning producer of the *O Brother, Where Art Thou?* soundtrack.

Bob Knight of Music Sales West and Terry O'Neal of the Screen Actors Guild take in one of the conference's parties.

Film composer Elliot Goldenthal, left, and director Julie Taymor discuss their frequent collaborations, including the movies *Titus* and *Frida*.

2002 HOLLYWOOD REPORTER/BILLBOARD FILM & TV MUSIC CONFERENCE

The Oct. 10 "Anatomy of a Film" discussion spotlighted the upcoming 20th Century Fox movie *Drumline* and its companion soundtrack. Seated, from left, are *Drumline* composer John Powell and director Charles Stone. Standing, from left, are Jive Records' Jon McHugh and Fox Music's Danielle Diego, Robert Kraft, and Mike Knobloch.

The Oct. 11 "Getting in Sync" panel discussed music licensing in film and TV. Seated, from left, are David Helfant of Paramount Pictures, Robert Kelley of Warner Bros. Television, and Tom Rowland of Universal Music Enterprises. Standing, from left, are Ron Broitman of BMG Music Publishing, panel moderator Vibiana Molina of Greenberg Traurig, and Ron Mendelsohn of Megatrax Production Music.

American Urban Radio Networks' Tanya Hart, left, and E.J. "Jay" Williams Jr., center, pose for the camera with *The Hollywood Reporter's* Judi Pulver.

All smiles at one of the conference's cocktail parties are, from left, Michael Rogers of Universal Pictures, Woodie Stevenson of Pilot Music Business Services, and Andrew Robbins of Megatrax Production Music.

Chrysalis Music Group's Jeff Brabec, left, and ASCAP's Todd Brabec spearheaded the Oct. 10 how-to session "ASCAP Presents Music, Money, Success and the Movies: The Basics of Music in Film Deals."

BMI's Doreen Ringer-Ross and composer Ralph Grierson of Music & Health converse at the conference.

Gathered at the poolside cocktail party are, from left, Marc Wood of Sony/ATV/Tree Publishing, Robin Kaye of SynchroniCity, and Brian Higgins of OK Management.

Composer Valerie Nager, left, enjoys the poolside reception with producer Kim Fowley of Sabers and Roses.

BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of

BDSCertified SPIN AWARDS

TO EVERY SPIN AWARD WINNER

CONGRATULATIONS

BDSCertified Spin Awards September 2002 Recipients

800,000 SPINS

Smooth/ **Santana Feat. Rob Thomas** /ARISTA

500,000 SPINS

Give Me One Reason/ **Tracy Chapman** /ELEKTRA

400,000 SPINS

Blurry/ **Puddle Of Mudd** /FLAWLESS/GEFFEN
Family Affair/ **Mary J. Blige** /MCA

300,000 SPINS

The Middle/ **Jimmy Eat World** /DREAMWORKS
Wasting My Time/ **Default** /TVT
Foolish/ **Ashanti** /MURDER INC.
One More Day/ **Diamond Rio** /ARISTA
Music/ **Madonna** /MAVERICK/WARNER BROS.
What I Got/ **Sublime** /MCA
Lesson In Leavin'/ **Ja Dee Messina** /CURB
Out Of My Head/ **Fastball** /HOLLYWOOD

200,000 SPINS

Soak Up The Sun/ **Sheryl Crow** /A&M
Without Me/ **Eminem** /INTERSCOPE
Standing Still/ **Jewel** /ATLANTIC
Don't Let Me Get Me/ **Pink** /ARISTA
I Do (Cherish You)/ **Mark Wills** /MERCURY
I'll Think Of A Reason Later/ **Lee Ann Womack** /MCA NASHVILLE

100,000 SPINS

Gangsta Lovin/ **Eve Feat. Alicia Keys** /INTERSCOPE/RUFF RYDERS
Just Like a Pill/ **Pink** /ARISTA
Heaven/ **DJ Sammy & Yanou Feat. Do** /ROBBINS
Somewhere Out There/ **Our Lady Peace** /COLUMBIA
By The Way/ **Red Hot Chili Peppers** /WARNER BROS.
Running Away/ **Hoobastank** /ISLAND/IDJMG
The Good Stuff/ **Kenny Chesney** /BNA
I Miss My Friend/ **Darryl Worley** /DREAMWORKS
Down 4 You/ **Irv Gotti Presents The Inc.** /MURDER INC./DEF JAM/IDJMG
Happy/ **Ashanti** /MURDER INC.
Drift & Die/ **Puddle Of Mudd** /FLAWLESS/GEFFEN
Cleanin' Out My Closet/ **Eminem** /INTERSCOPE
Hallcrazy/ **Musiq** /DEF SOUL/DEF JAM
Around The World (La La La La La)/ **ATC** /REPUBLIC/UNIVERSAL
Fiesta/ **R. Kelly** /JIVE
I Wish/ **Carl Thomas** /BAD BOY

50,000 SPINS

Aerials/ **System Of A Down** /COLUMBIA
If I Could Go/ **Angie Martinez** /ELEKTRA
Sweetness/ **Jimmy Eat World** /DREAMWORKS
Ol' Red/ **Blake Shelton** /WARNER BROS.
Where Would You Be/ **Martina McBride** /RCA
American Child/ **Phil Vasser** /ARISTA
Downfall/ **Trust Company** /GEFFEN
Somebody Like You/ **Keith Urban** /CAPITOL
Feel It Boy/ **Beenie Man** /VIRGIN
Po' Folks/ **Nappy Roots** /ATLANTIC
That's Just Jesse/ **Kevin Denney** /LYRIC STREET
Falling For The First Time/ **Barenaked Ladies** /REPRISE
Stillness Of Heart/ **Lenny Kravitz** /VIRGIN
I Want Love/ **Elton John** /UNIVERSAL
The Greatest/ **Kenny Rogers** /DREAMCATCHER

www.bdsonline.com

Nielsen Broadcast Data Systems

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

by Geoff Mayfield

MORE 'BOUNCE' TO THE OUNCE: Elvis Presley still crowns The Billboard 200, but this week the prince is 18-year chart veteran **Jon Bon Jovi**. With its best sales week in the Nielsen SoundScan era, the band that bears his name enters at No. 2 with *Bounce*—**Bon Jovi's** highest rank since 1988, when its *New Jersey* clocked four weeks at No. 1.

The opening flurry of 160,000 units continues a clear trend we've seen this year, in which acts that appeal to mature consumers—including **Dixie Chicks, Bruce Springsteen, Toby Keith, Sheryl Crow, James Taylor, Wilco**, and current chart-topper Presley—have racked up their biggest SoundScan weeks. Four of Bon Jovi's last five albums had at least one 100,000-plus week.

The band has been in high-visibility mode since Sept. 5, when it played season-opening festivities for the National Football League in New York. Press clippings since then include *USA Today*, *Wall Street Journal*, and *New York Times* articles. During release week, the group hit *Late Show With David Letterman*, *Today*, *Late Night With Conan O'Brien*, and *Live With Regis and Kelly*.

Another veteran, **Tom Petty**, picks up where he left off, opening at No. 9, which means that each of his three Warner Bros. releases have reached the top 10. But this opener of 74,000 units falls shy of the 81,000 that started 1999's *Echo* at No. 10.

GIANT STEPS: Huge career growth is signaled by the Billboard 200 bows of new albums from country sophomore **Keith Urban** (No. 11), hard-rock band **Chevelle** (No. 14), hip-hop group **Jurassic 5** (No. 15), and actress **Jennifer Love Hewitt** (No. 37). Australian Urban, whose first set peaked last year at No. 145 on the big chart and No. 17 on Top Country Albums, invades the country list at No. 3. Jurassic 5, which opens at No. 13 on Top R&B/Hip-Hop Albums, saw its first full-length title peak at No. 33 on that chart and at No. 43 on The Billboard 200.

A 1999 Squint album by Chevelle and two earlier Atlantic titles by Hewitt failed to reach either Heatseekers or the big chart, although Hewitt did take a Warner Bros. single to No. 59 on The Billboard Hot 100 in 1999. Another actress, Broadway siren **Heather Headley**, sees her rookie album bow at No. 38 on The Billboard 200 and No. 14 on R&B/Hip-Hop, which dwarfs cast albums from her Broadway résumé. *The Lion King* cast set peaked at No. 162 in 1997, while those of *Aida* and *Ragtime* never sold enough to chart.

THE KING AND THE CHAIRMAN: In August, on the 25th anniversary of **Elvis Presley's** death, I consulted Nielsen SoundScan's artist chart, which ranks acts according to accumulated sales from all albums available since the tracking service's 1991 launch. I was almost stunned to find Presley ranked No. 32 at that point, because his albums had seen meager chart success in the SoundScan era.

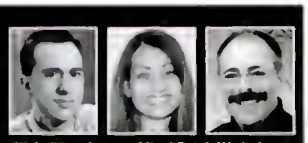
Prior to *Elvis 30 #1 Hits*—which is No. 1 for a third week on The Billboard 200—eight different titles had spent a total of 28 weeks on the big chart during that time, while only eight, five of them Christmas sets, had spent time on Top Pop Catalog Albums.

Despite those meager chart showings, the sheer breadth of Presley's catalog—he has 152 different album titles that have been tracked since 1991—had yielded 18.4 million units by the week ending Aug. 18. At that point, the only artist with an even longer career who ranked higher was **Frank Sinatra**, by a margin of less than half a million units. Sinatra's higher standing made sense, given that SoundScan's era includes two of his top 10 albums (1993's *Duets* and the following year's *Duets II*), a 1992 miniseries about the singer on CBS, the presentation of the 1994 Grammy Legend award, and the catalog swell that followed his death in 1998.

Tables turned with the arrival of *Elvis 30 #1 Hits*, which has sold 1.04 million copies to date. Presley has since ascended to 29th place on the list with combined sales of 19.7 million units, while Sinatra is at No. 32 on 19.07 million. The only acts whose careers began before the '80s that rank above Presley at SoundScan are **the Beatles, Pink Floyd, Aerosmith, Eric Clapton, Eagles**, and **Elton John**, with the Fab Four at No. 2 on 43.5 million units.

AND: An *Oprah Winfrey* rerun accounts for **Josh Groban's** Greatest Gainer award (48-19, up 116%) . . . **Faith Hill**, with at least 400,000 units, will have The Billboard 200's next No. 1 . . . A mass-merchant's sales on **George Winston's** latest weren't properly reported. There will be no adjustment to the charts, but those missing units would have made it No. 1, rather than No. 3, on Top New Age Albums and No. 140 on the big chart.

Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

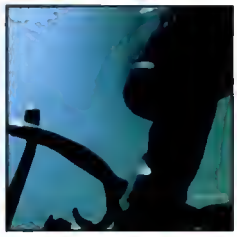
DON'T CALL IT A COMEBACK: Fifteen years after his need for love gave him his first No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart, **LL Cool J**, aka **James Todd Smith**, earns his second with "Luv U Better." It also nabs the Greatest Gainer/Sales designation along the way, as sales of the 12-inch rise more than 70% at core stores, moving it 11-4 on the Hot R&B/Hip-Hop Singles Sales chart. But the sales increase is just padding, because "Luv U Better" would take the crown solely based on airplay. It adds 4 million additional audience impressions this issue, taking LL to the top of the Hot R&B/Hip-Hop Airplay chart with a total reach of 61 million listeners. In the Sept. 26, 1987, issue, LL's "I Need Love," his fifth single, was at the pinnacle of the Hot R&B/Hip-Hop Singles & Tracks chart. Now, 28 charting singles later—eight of which hit the top 10—Smith gets his due with "Better."

GETCHA AGAIN: Taking the chart's biggest increase of 1,260 detections, **Shania Twain's** "I'm Gonna Getcha Good!" shoots 24-15, the biggest second-week jump into the top 15 on Hot Country Singles & Tracks since **Alan Jackson's** "Where Were You (When the World Stopped Turning)" leapt 25-12 in the Dec. 1, 2001, issue. Twain is one of only six artists (and the only female soloist) in the Nielsen Broadcast Data Systems era to make such a breathtaking move on this chart, and it is her second title to do so. "Love Gets Me Every Time" shot 29-15 in its second chart week in the Oct. 11, 1997, issue. Others who have accomplished this feat include **Garth Brooks** with five titles, **Tim McGraw** with two (one with wife **Faith Hill**), and one title each by Jackson and **Brooks & Dunn**.

The 1,260-spin increase is also the largest the chart has seen since "Where Were You (When the World Stopped Turning)" gained 1,905 plays in the previously mentioned Dec. 1 issue. This is Twain's largest one-week spin gain and the fourth-highest for a female solo artist on the chart. **Reba McEntire** surpassed that total twice, with her "The Fear of Being Alone" holding the female record with an increase of 1,447 in the Oct. 12, 1996, issue. **Patty Loveless** also posted a higher gain with "She Drew a Broken Heart" (up 1,276) in the Jan. 25, 1997, issue.

Elsewhere on the country radio chart, *American Idol* winner **Kelly Clarkson's** "A Moment Like This" bows at No. 58 with spins detected at 38 monitored stations. WUSN Chicago is the weekly airplay leader with 15 detections, followed by WGGY Wilkes-Barre/Scranton, Pa., with 13 plays.

JAM SHOT: Pearl Jam debuts at No. 2 on Hot 100 Singles Sales with "I Am Mine," the initial track from its upcoming Nov. 12 release, *Riot Act*. The debut of "I Am Mine" on that chart matches the highest entry of the band's career, as "Last Kiss" also entered at that position in the June 26, 1999, issue. "I Am Mine" scans 11,000 units, however, compared with the 140,500 for "Last Kiss" in its initial week. On The Billboard Hot 100, the sales impetus pushes "I Am Mine" 74-43.



HIM AND HIS GIRLFRIEND? Rumored to be a couple in real life, **Jay-Z** and **Beyoncé Knowles** get "gangsta" with "03 Bonnie & Clyde," which moves 39-16 on the Hot R&B/Hip-Hop Singles & Tracks chart. It more than doubles in airplay, easily earning Greatest Gainer Airplay honors with an increase of 13 million audience impressions. That is the ninth-largest increase on the chart since airplay-only tracks were allowed to chart in 1999. Occupying spaces No. 6 and 7 on the list of biggest gainers is **Jay-Z** with "Izzo (H.O.V.A.)" and "I Just Wanna Love You (Give It to Me)," respectively. And right above "Bonnie" in the No. 8 slot is Knowles' trio, **Destiny's Child**, with "Survivor." The biggest improvement belongs to **Janet Jackson's** "All for You," which grew 22 million more impressions in the March 17, 2001, issue.

On the Hot 100, "Bonnie" is the Hot Shot Debut, entering at No. 56, while it also bows on Hot Rap Tracks at No. 17. "Bonnie" is the first single from Jay-Z's upcoming *The Blueprint II: The Gift & the Curse*, due Nov. 12.

FOR THE RECORD: Because of a production error, two tracks (**Chad Kroeger Featuring Josey Scott's** "Hero" and "Just a Friend 2002" by **Mario**), which were moved to the Hot 100 recurrent chart last issue, were inadvertently left on the Hot 100 Airplay chart. The "last week" column for this issue's Hot 100 Airplay chart has been adjusted to reflect the removal of these tracks. Last issue's No. 75 should have been **Darryl Worley's** "I Miss My Friend," which falls off the list this issue.

Billboard THE BILLBOARD 200

OCTOBER 26 2002

Sales data compiled by Nielsen SoundScan

This Week	Last Week	2 Wks. Ago	Weeks On	Artist / Imprint & Number/Distributing Label	Title	Peak Position
				NUMBER 1 — 3 Weeks At Number 1		
1	1	1	3	ELVIS PRESLEY — RCA 68079* (12.98/19.98)	Elv1s: 30 #1 Hits	1
				HOT SHOT DEBUT		
2	NEW		1	BON JOVI — ISLAND 063055/IDJMG (12.98/18.98)	Bounce	2
3	2	—	2	THE ROLLING STONES — ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2
4	6	3	19	AVRIL LAVIGNE ▲3 — ARISTA 14740 (17.98 CD)	Let Go	2
5	8	5	[illegible]	NELLY ▲4 — FO' REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
6	5	2	[illegible]	DIXIE CHICKS ▲2 — MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1
7	9	7	[illegible]	EMINEM ▲6 — WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1
8	3	—	2	XZIBIT — LOUD/COLUMBIA 86925*/CRG (12.98 EQ/18.98)	Man vs Machine	3
9	NEW		1	TOM PETTY AND THE HEARTBREAKERS — WARNER BROS. 47955 (18.98 CD)	The Last DJ	9
10	4	—	2	SOUNDTRACK — RCA 68141 (11.98/18.98)	American Idol: Greatest Moments	4
11	NEW		1	KEITH URBAN — CAPITOL (NASHVILLE) 32936 (10.98/16.98)	Golden Road	11
12	13	11	[illegible]	NORAH JONES ▲ — BLUE NOTE 32088/CAPITOL (17.98 CD) [N]	Come Away With Me	6
13	10	4	4	DISTURBED — REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1
14	NEW		1	CHEVELLE — EPIC 86157 (11.98 EQ CD)	Wonder What's Next	14
15	NEW		1	JURASSIC 5 — INTERSCOPE 493437* (18.98 CD)	Power In Numbers	15
16	7	—	2	GOOD CHARLOTTE — DAYLIGHT 86486/EPIC (12.98 EQ CD)	The Young And The Hopeless	7
17	11	6	[illegible]	INDIA.ARIE — MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	6
18	28	18	[illegible]	SOUNDTRACK — FOX 113020*/MCA (18.98 CD)	Brown Sugar	18
				GREATEST GAINER		
19	48	39	44	JOSH GROBAN ▲ — 143/REPRISE 48154/WARNER BROS. (18.98 CD) [N]	Josh Groban	8
20	17	14	[illegible]	TOBY KEITH ▲ — DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
21	14	12	4	VARIOUS ARTISTS — DISTURBING THA PEACE/DEF JAM SOUTH 063205*/IDJMG (12.98/18.98)	Ludacris Presents Disturbing The Peace: Golden Grain	6
22	20	22	[illegible]	ASHANTI ▲2 — MURDER INC./AJM 586830*/IDJMG (12.98/18.98)	Ashanti	1
23	23	19	[illegible]	PINK ▲4 — ARISTA 14718 (12.98/18.98)	M!ssundaztood	6
24	18	—	2	DIANA KRALL — VERVE 065109/VG (12.98/18.98)	Live In Paris	18
25	12	—	2	LEANN RIMES — CURB 78747 (12.98/18.98)	Twisted Angel	12
26	15	8	[illegible]	BECK — DGC/GEFFEN 493393/INTERSCOPE (18.98 CD)	Sea Change	8
27	25	17	[illegible]	CLIPSE ● — STAR TRAK 14736*/ARISTA (12.98/18.98)	Lord Willin'	4
28	27	21	[illegible]	JOHN MAYER ▲ — AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [N]	Room For Squares	15
29	22	20	[illegible]	VARIOUS ARTISTS ▲ — SONY/UNIVERSAL/EMI/ZOMBA 86786/EPIC (12.98 EQ/19.98)	Now 10	2
30	19	—	2	FLOETRY — DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
31	36	25	[illegible]	JAMES TAYLOR ● — COLUMBIA 63684/CRG (12.98 EQ/18.98)	October Road	4
32	16	9	[illegible]	PETER GABRIEL — REAL WORLD/GEFFEN 493388/INTERSCOPE (18.98 CD)	Up	9
33	29	16	[illegible]	BRUCE SPRINGSTEEN ▲2 — COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1
34	26	15	[illegible]	COLDPLAY ● — CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
35	24	13	[illegible]	PASTOR TROY — MADD SOCIETY/UNIVERSAL 064852*/UMRG (12.98/18.98)	Universal Soldier	13
36	31	29	[illegible]	LIL' FLIP — SUCKAFREE/LOUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	12
37	NEW		1	JENNIFER LOVE HEWITT — JIVE 41821/ZOMBA (17.98 CD)	BareNaked	37
38	NEW		1	HEATHER HEADLEY — RCA 68076 (9.98/13.98)	This Is Who I Am	38
39	37	35	[illegible]	KENNY CHESNEY ▲ — BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
40	21	10	[illegible]	NAS — ILL WILL/COLUMBIA 85275*/CRG (12.98 EQ/18.98)	The Lost Tapes	10
41	30	24	[illegible]	KENNY G — ARISTA 14738 (12.98/18.98)	Paradise	9
42	43	45	[illegible]	PUDDLE OF MUDD ▲2 — FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9
43	32	23	[illegible]	LINKIN PARK ▲ — WARNER BROS. 48326* (18.98 CD)	[Reanimation]	2
44	33	42	[illegible]	NAPPY ROOTS ● — ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24
45	34	—	2	VARIOUS ARTISTS — EMI CMG/PROVIDENT/WORD 39778/SPARROW (21.98 CD)	WOW Hits 2003	34
46	42	40	47	CREED ▲6 — WIND-UP 13075 (11.98/18.98)	Weathered	1
47	39	38	[illegible]	SYSTEM OF A DOWN ▲2 — AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1
48	44	34	[illegible]	SHERYL CROW ▲ — A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2
49	40	31	[illegible]	RED HOT CHILI PEPPERS ▲ — WARNER BROS. 48140* (18.98 CD)	By The Way	2
50	51	46	[illegible]	NO DOUBT ▲ — INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
51	NEW		1	KOTTONMOUTH KINGS — SUBURBAN NOIZE 34380/CAPITOL (12.98/17.98)	Rollin' Stoned	51
52	35	26	[illegible]	EVE — RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	6
53	54	56	[illegible]	MICHELLE BRANCH ▲ — MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
54	47	37	[illegible]	TRICK DADDY ● — SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	6
55	63	57	[illegible]	OUR LADY PEACE — COLUMBIA 86505/CRG (6.98 EQ/12.98)	Gravity	9
56	45	33	[illegible]	THE VINES ● — ENGINE ROOM 37527*/CAPITOL (17.98 CD)	Highly Evolved	11
57	52	44	[illegible]	VANESSA CARLTON ▲ — A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5
58	62	54	[illegible]	JACK JOHNSON ● — ENJOY/UNIVERSAL 860954/UMRG (18.98 CD) [N]	Brushfire Fairytales	34
59	50	32	[illegible]	DAVE MATTHEWS BAND ▲7 — RCA 68117 (11.98/18.98)	Busted Stuff	1
60	NEW		1	BEN FOLDS — EPIC 86083 (18.98 EQ CD)	Ben Folds Live	60
61	64	97	[illegible]	SOUNDTRACK — HOLLYWOOD 162364 (18.98 CD)	Sweet Home Alabama	61
62	68	74	[illegible]	KIDZ BOP KIDS — RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37
63	53	47	[illegible]	SHAKIRA ▲8 — EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3
64	61	53	[illegible]	SOUNDTRACK ▲6 — LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/18.98)	O Brother, Where Art Thou?	1
65	59	58	[illegible]	CAM'RON — ROC-A-FELLA/DEF JAM 586700*/IDJMG (12.98/18.98)	Come Home With Me	2
66	71	71	[illegible]	STONE SOUR — ROADRUNNER 618425/IDJMG (18.98 CD)	Stone Sour	46
67	38	—	2	MARK KNOPFLER — WARNER BROS. 48318 (18.98 CD)	The Ragpicker's Dream	38
68	55	—	2	ISYSS — ARISTA 14731 (12.98/18.98)	The Way We Do	55
69	73	61	[illegible]	QUEENS OF THE STONE AGE — INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17
70	56	30	[illegible]	LIFEHOUSE — DREAMWORKS 450377/INTERSCOPE (18.98 CD)	Stanley Climbfall	7
71	66	60	[illegible]	MARIO ● — 3RD STREET 20026/J (12.98/17.98)	Mario	9
72	69	67	[illegible]	MARTINA MCBRIDE ▲ — RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
73	41	—	2	MERCYME — INO/M2.0 COMMUNICATIONS/WORD 86218/WARNER BROS. (17.98 CD)	Spoken For	41
74	57	41	[illegible]	SOUNDTRACK — EPIC 86575* (18.98 EQ CD)	Barbershop	29
75	65	50	[illegible]	SCARFACE — DEF JAM SOUTH 586800*/IDJMG (12.98/18.98)	The Fix	4
76	60	—	2	VARIOUS ARTISTS — INTEGRITY 86046/EPIC (19.98 EQ CD)	iWorship: A Total Worship Experience	60
77	46	—	2	STING & THE POLICE — A&M/UTV 493252/INTERSCOPE (18.98 CD)	The Very Best Of... Sting & The Police	46
78	67	43	[illegible]	UNCLE KRACKER — LAVA 83542*/AG (12.98/18.98)	No Stranger To Shame	43
79	58	139	[illegible]	INCUBUS ▲ — IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2
80	80	75	[illegible]	BIG TYMERS ▲ — CASH MONEY/UNIVERSAL 860987*/UMRG (18.98 CD)	Hood Rich	1
81	49	27	[illegible]	TRAVIS TRITT — COLUMBIA (NASHVILLE) 86660/SONY (NASHVILLE) (12.98 EQ/18.98)	Strong Enough	27
82	74	64	12	TRUSTCOMPANY — GEFFEN 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11
83	78	65	[illegible]	ALAN JACKSON ▲2 — ARISTA NASHVILLE 67038/RLG (12.98/18.98)	Drive	1
84	83	68	[illegible]	P.O.D. ▲3 — ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
85	92	91	[illegible]	KID ROCK ▲ — LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7
86	86	69	[illegible]	CELINE DION ▲2 — EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1
87	90	76	[illegible]	AEROSMITH ▲ — COLUMBIA 86700/CRG (11.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4
88	75	62	[illegible]	TRINA — SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	14
89	88	78	[illegible]	NICKELBACK ▲4 — ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2
90	81	66	[illegible]	ENRIQUE IGLESIAS ▲3 — INTERSCOPE 493140 (12.98/18.98)	Escape	2
91	85	72	[illegible]	KORN ▲ — IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2
92	89	82	[illegible]	DIAMOND RIO — ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23
93	76	51	10	SOUNDTRACK ● — UNIVERSAL 156250/UMRG (18.98 CD)	XXX	9
94	95	83	[illegible]	AMERIE — RISE/COLUMBIA 85909/CRG (12.98 EQ CD)	All I Have	9
95	93	81	[illegible]	MUSIQ ● — DEF SOUL 586772*/IDJMG (12.98/18.98)	Juslisen (Just Listen)	1
96	70	52	4	ENRIQUE IGLESIAS — UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	12
97	94	87	[illegible]	LUDACRIS ▲2 — DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	3
98	79	55	4	NATALIE COLE — VERVE 589774/VG (12.98/18.98)	Ask A Woman Who Knows	32
99	98	89	100	LINKIN PARK ▲8 — WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	82	36	3	JACKSON BROWNE ELEKTRA 62793/EEG (18.98 CD)	The Naked Ride Home	36
101	87	77	7	DANIEL BEDINGFIELD ISLAND 065113*/IDJMG (17.98 CD)	Gotta Get Thru This	41
102	99	95	18	NEW FOUND GLORY ● DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4
103	100	104	87	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
104	77	73	7	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	18
105	84	63	15	CHICAGO ● RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38
106	104	98	16	PLAY MUSIC WORLD/COLUMBIA 86037/CRG (8.98 EQ CD) [H]	Play (EP)	74
107	101	105	9	SOUNDTRACK BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	97
108	72	156	53	THE STROKES ● RCA 68101* (17.98 CD)	Is This It	33
				PACESETTER		
109	153	194	3	LAS KETCHUP SONY DISCOS/COLUMBIA 86000/CRG (15.98 EQ CD) [H]	Las Ketchup	109
110	NEW		1	JOHN MICHAEL MONTGOMERY WARNER BROS. (NASHVILLE) 48341/WRN (12.98/18.98)	Pictures	110
111	112	110	100	THE BEATLES ▲ 8 APPLE 29325/CAPITOL (12.98/18.98)	1	1
112	107	96	4	VARIOUS ARTISTS WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	61
113	113	107	32	THE WHITE STRIPES THIRD MAN 27124*/V2 (16.98 CD) [H]	White Blood Cells	61
114	127	—	2	RUSSELL WATSON DECCA 473198 (18.98 CD)	Encore	114
115	103	114	7	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26
116	NEW		1	TELA RAP-A-LOT 2K 42006/RAP-A-LOT (12.98/18.98)	Double Dose	116
117	NEW		1	GOV'T MULE ATO 21507 (17.98 CD) [H]	The Deep End Volume 2	117
118	131	—	2	VARIOUS ARTISTS WORD/EMI CMG/PROVIDENT 86078/WARNER BROS. (21.98 CD)	WOW Christmas	118
119	109	92	28	VARIOUS ARTISTS ▲ BAD BOY 73052*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1
120	124	123	99	TIM MCGRAW ▲ 3 CURB 77978 (12.98/18.98)	Greatest Hits	4
121	105	86	4	JOHN MAYER AWARE/COLUMBIA 86481/CRG (11.98 EQ CD)	Inside Wants Out (EP)	22
122	110	88	6	AARON CARTER JIVE 41818/ZOMBA (12.98/18.98)	Another Earthquake	18
123	111	100	54	JIMMY EAT WORLD ▲ DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	31
124	126	101	8	MANA WARNER LATINA 48806 (10.98/16.98)	Revolucion De Amor	22
125	116	112	5	REBECCA LYNN HOWARD MCA NASHVILLE 170288 (11.98/16.98)	Forgive	29
126	NEW		1	PINMONKEY BNA 67049/RLG (10.98/16.98) [H]	Pinmonkey	126
127	108	90	14	STYLES RUFF RYDERS 493300*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	6
128	96	28	7	RYAN ADAMS LOST HIGHWAY 170333/UME (13.98 CD)	Demolition	28
129	122	109	13	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	20
130	130	119	47	HOOBASTANK ● ISLAND 586435/IDJMG (11.98 CD) [H]	Hoobastank	25
131	120	102	5	FRED HAMMOND VERITY 43197/ZOMBA (11.98/17.98)	Speak Those Things: POL Chapter 3	38
132	121	108	19	VARIOUS ARTISTS ▲ WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2
133	118	115	22	KHIA FEATURING DSD ● DIRTY DOWN 751130/ARTEMIS (17.98 CD) [H]	Thug Misses	33
134	132	84	5	DELBERT MCCLINTON NEW WEST 6042 (17.98 CD)	Room To Breathe	84
135	119	93	8	EVA CASSIDY BLIX STREET 10075 (16.98 CD)	Imagine	32
136	144	184	69	SOUNDTRACK ▲ 2 INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
137	123	118	17	VARIOUS ARTISTS VP 1679* (8.98/18.98)	Reggae Gold 2002	112
138	97	85	6	LEE ANN WOMACK MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	16
139	NEW		1	SINEAD O'CONNOR VANGUARD 79724 (16.98 CD)	Sean-Nos Nua	139
140	102	49	4	SOUNDTRACK MUTANT ENEMY/TWENTIETH CENTURY FOX 618000/ROUNDER (18.98 CD)	Buffy The Vampire Slayer: "Once More, With Feeling"	49
141	135	113	35	SOUNDTRACK ● EPIC 85311 (18.98 EQ CD)	A Walk To Remember	34
142	137	124	31	N*E*R*D* VIRGIN 11521* (18.98 CD)	In Search Of...	56
143	140	130	33	VARIOUS ARTISTS ▲ 2 UNIVERSAL/EMI/ZOMBA/SONY 584408/UMRG (12.98/19.98)	Now 9	1
144	115	106	39	ROD STEWART ● WARNER BROS. 78329 (12.98/18.98)	The Very Best Of Rod Stewart	40
145	133	103	9	KEITH SWEAT ELEKTRA 62705/EEG (12.98/18.98)	Rebirth	14
146	136	94	3	ANGIE MARTINEZ ELEKTRA 62789/EEG (12.98/18.98)	Animal House	41
147	161	133	14	COUNTING CROWS ● GEFFEN 493356/INTERSCOPE (18.98 CD)	Hard Candy	5
148	166	170	24	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	9
149	138	—	2	VARIOUS ARTISTS VIRGIN 12082 (12.98/18.98)	Pure Moods IV	138
150	141	128	10	PROJECT PAT HYPNOTIZE MINDS/LOUD/COLUMBIA 86632/CRG (18.98 EQ CD)	Layin Da Smack Down	12
151	143	155	22	PRINCE WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince	66
152	152	143	44	MERCYME ● INO/WORD 86136/WARNER BROS. (18.98 CD) [H]	Almost There	67
153	125	111	3	B-LEGIT SICK WID' IT/IN THE PAINT 8322/KOCH (12.98/17.98)	Hard 2 B-Legit	111
154	151	148	34	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4
155	117	70	3	UGK JIVE 41806/ZOMBA (11.98/17.98)	Side Hustles	70
156	134	—	2	THE NITTY GRITTY DIRT BAND CAPITOL 40177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	134
157	129	80	8	BEENIE MAN SHOCKING VIBES/VP 13134*/VIRGIN (12.98/18.98)	Tropical Storm	18
158	142	131	7	AIMEE MANN SUPEREGO 007/UNITED MUSICIANS (17.98 CD)	Lost In Space	35
159	149	132	10	DJ SAMMY ROBBINS 75031 (18.98 CD)	Heaven	67
160	139	116	12	VARIOUS ARTISTS RAZOR & TIE 89053 (18.98 CD)	Monster Jamz	22
161	148	157	45	AALIYAH ▲ 2 BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
162	NEW		1	SOUNDTRACK BIG IDEA 35014 (18.98 CD)	Big Idea's Jonah — A Veggietales Movie	162
163	145	134	12	LIL WAYNE ● CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	6
164	146	125	34	KYLIE MINOGUE ▲ CAPITOL 37670 (9.98/18.98)	Fever	3
165	157	152	9	VARIOUS ARTISTS WALT DISNEY 860787 (12.98 CD)	Radio Disney Jams: Vol. 5	122
166	91	—	2	3RD STOREE EDMONDS/DEF SOUL 586877/IDJMG (9.98/14.98)	Get With Me	91
167	159	160	7	SEETHER WIND-UP 13068 (9.98 CD)	Disclaimer	92
168	128	121	4	THE CHIEFTAINS RCA VICTOR 13971/RCA (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	91
169	150	—	2	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060*/CAROLINE (18.98 CD) [H]	The Richest Man In Babylon	150
170	106	—	17	SOUNDTRACK ● UNIVERSAL 017115/UMRG (18.98 CD)	The Scorpion King	5
171	160	158	99	ENYA ▲ 6 REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2
172	114	59	3	STEVE EARLE SHERIDAN SQUARE 751147/ARTEMIS (17.98 CD)	Jerusalem	59
173	181	173	29	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6
174	154	138	70	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10
175	RE-ENTRY		9	POINT OF GRACE WORD 86204/WARNER BROS. (17.98 CD)	Girls Of Grace	150
176	155	136	5	NICHOLE NORDEMAN SPARROW 51934 (18.98 CD) [H]	Woven & Spun	136
177	169	153	16	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11
178	163	147	4	JUANES ○ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [H]	Un Dia Normal	127
179	168	162	49	BRITNEY SPEARS ▲ 4 JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
180	156	127	17	VARIOUS ARTISTS MURDER INC./DEF JAM 063037*/IDJMG (12.98/18.98)	Irv Gotti Presents The Inc	3
181	NEW		1	SAMMY HAGAR AND THE WABORITAS 33RD STREET 3315 (17.98 CD)	Not 4 Sale	181
182	NEW		1	VARIOUS ARTISTS MARANATHA! 71439/WARNER BROS. (10.98/17.98)	Songs For A Purpose Driven Life	182
183	190	175	8	BLINDSIDE ELEKTRA 62765/EEG (11.98 CD)	Silence	83
184	183	151	2	DEVIN J PRINCE 42003/RAP-A-LOT RESURRECTION (12.98/18.98)	Just Trying To Live	61
185	173	166	78	COLDPLAY ▲ NETTWERK 30162/CAPITOL (11.98/17.98) [H]	Parachutes	51
186	174	164	66	ALICIA KEYS ▲ 5 J 20002 (12.98/18.98)	Songs In A Minor	1
187	189	171	4	THEORY OF A DEADMAN 604/ROADRUNNER 618442/IDJMG (12.98 CD)	Theory Of A Deadman	85
188	162	—	2	SELENA EMI LATIN 42086 (18.98 CD)	Ones	162
189	164	168	31	B2K ● EPIC 85497 (12.98 EQ/18.98)	B2K	2
190	158	129	9	VARIOUS ARTISTS DOGGYSTYLE 112502*/MCA (18.98 CD)	Snoop Dogg Presents .. Doggy Style Allstars, Welcome To Tha House, Vol. 1	19
191	194	198	9	JUMPS SPARROW 51802 (12.98 CD)	All The Time In The World	86
192	147	120	16	DIRTY VEGAS ● CREDENCE 38986/CAPITOL (17.98 CD)	Dirty Vegas	7
193	179	167	19	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	3
194	176	159	10	N.O.R.E. DEF JAM 586902*/IDJMG (12.98/18.98)	God's Favorite	3
195	175	165	3	LINDA RONSTADT ELEKTRA 78018/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	165
196	170	135	25	THE HIVES EPITAPH/SIRE 48327*/WARNER BROS. (17.98 CD) [H]	Veni Vidi Vicious	63
197	165	—	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86420/EPIC (17.98 EQ/24.98)	The Essential Stevie Ray Vaughan And Double Trouble	165
198	184	181	74	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
199	182	163	13	DARRYL WORLEY DREAMWORKS (NASHVILLE) 450301/INTERSCOPE (11.98/17.98)	I Miss My Friend	21
200	199	185	77	TIM MCGRAW ▲ 2 CURB 77711 (12.98/18.98)	Set This Circus Down	2

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 26 2002 **Billboard**

TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	DIANA KRALL VERVE 065109/VG — NUMBER 1 — 2 Weeks At Number 1	Live In Paris
	2	NATALIE COLE VERVE 589774/VG	Ask A Woman Who Knows
	3	DIANA KRALL ▲ VERVE 549846/VG	The Look Of Love
	4	JANE MONHEIT N-CODED 4234/WARLOCK [N]	In The Sun
	6	KARRIN ALLYSON CONCORD JAZZ 2106/CONCORD	In Blue
6	6	CHARLIE HADEN WITH MICHAEL BRECKER VERVE 064096/VG	American Dreams
	6	BRAD MEHLDAU WARNER BROS. 48114	Largo
	7	DAVE HOLLAND BIG BAND ECM 014002	What Goes Around
	8	PATRICIA BARBER BLUE NOTE 29856/CAPITOL	Verse
	16	STEVE TYRELL COLUMBIA 86006/CRG [N]	Standard Time
	10	JOSHUA REDMAN WARNER BROS. 48279	Elastic
	13	DUKE ELLINGTON BLUE NOTE 35249/CAPITOL	1969 All-Star White House Tribute
	11	JOHN COLTRANE IMPULSE! 548081/VG	Coltrane For Lovers
	12	VARIOUS ARTISTS VERVE 589520/VG	Verve//Unmixed
	17	CHARLIE CHRISTIAN LEGACY/COLUMBIA 65564/CRG	The Genius of the Electric Guitar
	14	CASSANDRA WILSON VERVE 589837/VG	Sings Standards
	22	SOUNDTRACK LEGACY/COLUMBIA 85290/CRG	Finding Forrester
		DEE DEE BRIDGEWATER VERVE 014804/VG	This Is New
	18	KENNY RANKIN VERVE 589540/VG	A Song For You
	20	CASSANDRA WILSON BLUE NOTE 35072/CAPITOL [N]	Belly Of The Sun
	19	CHUCHO VALDES BLUE NOTE 53709/CAPITOL	Fantasia Cubana
		PAQUITO D'RIVERA MCG JAZZ 1010/TELARC	Brazilian Dreams
	15	BRANFORD MARSALIS QUARTET MARSALIS 613301/ROUNDER	Footsteps Of Our Fathers
		SARAH VAUGHAN VERVE 589849/VG	The Definitive Sarah Vaughan
		THE CLASSICAL JAZZ QUARTET CLASSICAL JAZZ 0001/KING TUNE	The Classical Jazz Quartet Plays Bach

OCTOBER 26 2002 **Billboard**

TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
	1	NORAH JONES ▲ BLUE NOTE 32088/CAPITOL [N] — NUMBER 1 — 33 Weeks At Number 1	Come Away With Me
	2	KENNY G ARISTA 14738	Paradise
	3	AL JARREAU GRP 589777/VG	All I Got
4		GEORGE DUKE BIZARRE PLANET 8101	Face The Music
	4	FOURPLAY BLUEBIRD/RCA VICTOR 63018/RCA	Heartfelt
6	6	KEIKO MATSUI NARADA 13198 [N]	The Ring
7	5	KIM WATERS SHANACHIE 5094 [N]	Someone To Love You
8	9	WILL DOWNING GRP 589810/VG	(Sensual Journey)
	7	NORMAN BROWN WARNER BROS. 47996 [N]	Just Chillin'
	8	BOB BALDWIN NARADA 12975	Standing Tall
	10	LEE RITENOUR GRP 589825/VG	Rit's House
	13	VARIOUS ARTISTS VERVE 589908*/VG	Verve//Remixed
	12	BONEY JAMES WARNER BROS. 48004	Ride
14		PIECES OF A DREAM HEADS UP 3071	Love's Silhouette
	11	BOB JAMES WARNER BROS. 48270	Morning, Noon, & Night
16	25	MARION MEADOWS HEADS UP 3070	In Deep
17	18	MAYSA N-CODED 4233/WARLOCK	Out Of The Blue
18	20	MASQUE MEEK 34018	Infinite Love 811
19	18	JOE SAMPLE PRA/VERVE 589518/VG	The Pecan Tree
	19	VARIOUS ARTISTS SHANACHIE 5089	Streetwize: Smooth Urban Jazz
	17	RUSS FREEMAN PEAK 8511/CONCORD	Drive
22	22	GATO BARBIERI PEAK 8509/CONCORD	The Shadow of the Cat
	15	ACOUSTIC ALCHEMY GRP 589236/VG	The Very Best Of Acoustic Alchemy
	14	VARIOUS ARTISTS RENDEZVOUS 48335/WARNER BROS.	Golden Slumbers: A Father's Lullaby
25		MICHAEL MANSON A440 44011	Bottom Line

OCTOBER 26 2002 **Billboard**

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	CECILIA BARTOLI DECCA 473280/UNIVERSAL CLASSICS GROUP [N] — NUMBER 1 — 1 Week At Number 1	The Art Of Cecilia Bartoli
	1	GLENN GOULD SONY CLASSICAL 87103	State Of Wonder
3		DALLAS SYMPHONY ORCHESTRA DELOS 9002	Mahler: Symphony No.10
	3	RENEE FLEMING DECCA 467101/UNIVERSAL CLASSICS GROUP	Bel Canto
	6	CARRERAS-DOMINGO-PAVAROTTI DECCA 466998/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
	8	PLACIDO DOMINGO DG 471575/UNIVERSAL CLASSICS GROUP	Sacred Songs
	6	YO-YO MA SONY CLASSICAL 89867	Classic Yo-Yo
8		PHILIP GLASS SONY CLASSICAL 87708	Naqoyqatsi
9		ANNE-SOPHIE MUTTER DG 471349/UNIVERSAL CLASSICS GROUP	Plays Beethoven Violin Concert
	11	JUAN DIEGO FLOREZ DECCA 470024/UNIVERSAL CLASSICS GROUP	Sings Rossini Arias
	7	CECILIA BARTOLI DECCA 467... /UNIVERSAL CLASSICS GROUP	Dreams & Fables
	8	SALVITORE LICITRA SONY CLASSICAL 89923	The Debut
	12	MURRAY PERAHIA SONY CLASSICAL 61885	Chopin: Etudes Op. 10/25
	14	RICHARD JOO COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
	9	TONU KALJUSTE ECM 472095/UNIVERSAL CLASSICS GROUP	Part: Orient & Occident

OCTOBER 26 2002 **Billboard**

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	RUSSELL WATSON DECCA 470180/UNIVERSAL CLASSICS GROUP — NUMBER 1 — 2 Weeks At Number 1	Encore
	2	ANDREA BOCELLI ▲ PHILIPS 589241/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
	3	MARIO FRANGOULIS SONY CLASSICAL 89865	Sometimes I Dream
	6	CHARLOTTE CHURCH ● COLUMBIA 85710/CRG	Enchantment
	6	DANIEL RODRIGUEZ MANHATTAN 37564 [N]	The Spirit Of America
	6	SARAH BRIGHTMAN ● NEMO STUDIO 33257/ANGEL	Classics
	6	YO-YO MA & THE SILK ROAD ENSEMBLE SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
	7	BOND MBO/DECCA 467081/UNIVERSAL CLASSICS GROUP [N]	Born
	10	RUSSELL WATSON DECCA 468695/UNIVERSAL CLASSICS GROUP [N]	The Voice
	9	SARAH BRIGHTMAN REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP	Encore
	13	JAMES GALWAY RCA VICTOR 63835/RCA	Song Of Home
	11	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ● SONY CLASSICAL 89932	Star Wars Episode II: Attack Of The Clones
		ASELIN DEBISON SONY CLASSICAL 87707	Sweet Is The Melody
	12	JAMES GALWAY RCA VICTOR 63865/RCA [N]	The Very Best Of James Galway
		ANDREA BOCELLI PHILIPS 589... /UNIVERSAL CLASSICS GROUP	Cieli Di Toscana (With Spanish Tracks)

OCTOBER 26 2002 **Billboard**

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
	1	VARIOUS ARTISTS VIRGIN 12082 — NUMBER 1 — 2 Weeks At Number 1	Pure Moods IV
	2	ENYA ▲[2] REPRISE 47426/WARNER BROS.	A Day Without Rain
3		GEORGE WINSTON WINDHAM HILL 11649/RCA	Night Divides The Day
	3	JIM BRICKMAN WINDHAM HILL 11647/RCA	Love Songs & Lullabies
5	7	TIM JANIS TIM JANIS ENSEMBLE 1198 [N]	A Thousand Summers
	4	JIM BRICKMAN WINDHAM HILL 11588/RCA	Simple Things
	5	JOHN TESH GARDEN CITY 34583	The Power Of Love
	5	2002 REAL MUSIC 8812	Sacred Well
	12	SECRET GARDEN DECCA 548678	Once In A Red Moon
10		LESIEM INTENTCITY 6888	Mystic Spirit Voices
11		DIANE ARKENSTONE PARAS 3015/PARAS GROUP	Jewel In The Sun
	6	VARIOUS ARTISTS VIRGIN 10408	Pure Moods III
	11	ROLAND HANNEMAN MADACY SPECIAL PRODUCTS 8118/MADACY	Healing Garden Music-Relaxation
	13	GOVI HIGHER OCTAVE 11774	Mosaico
15		MEDIAEVAL BABES NETTWERK 30256	The Rose

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

OCTOBER 26 2002 **Billboard**

TOP CLASSICAL BUDGET

FOR WHEN YOU'RE ALONE	DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
20 CLASSICAL FAVORITES	MADACY	VARIOUS ARTISTS
FOR A BEAUTIFUL DAY	DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	MADACY	VARIOUS ARTISTS
CLASSICAL MASTERPIECES: SPANISH GUITAR	MADACY	VARIOUS ARTISTS
FOR YOUR DREAMS	DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
FOR YOUR SOUL	DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
SALUTE TO AMERICA	UNIVERSAL SPECIAL PRODUCTS	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA
BABY'S FIRST CLASSICS	ST. CLAIR	VARIOUS ARTISTS
GERSHWIN: AN AMERICAN IN PARIS	MADACY	VARIOUS ARTISTS
BEST OF 26 CLASSICAL FAVORITES	MADACY	VARIOUS ARTISTS
CLASSICAL MASTERPIECES: ROMANTIC PIANO	MADACY	VARIOUS ARTISTS
MOZART: SYMPHONY NOS. 40 & 41	MADACY	VARIOUS ARTISTS
BEETHOVEN: PIANO SONATAS	MADACY	VARIOUS ARTISTS
CLASSICAL MASTERPIECES	MADACY	VARIOUS ARTISTS

OCTOBER 26 2002 **Billboard**

TOP CLASSICAL MIDLINE

BABY MOZART	WALT DISNEY	VARIOUS ARTISTS
OPERA ALBUM	EMI CLASSICS /ANGEL	VARIOUS ARTISTS
ESSENTIAL GUITAR	DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
ART OF SEGOVIA	DG /UNIVERSAL CLASSICS GROUP	ANDRES SEGOVIA
MAJESTY OF AMERICA	SONY CLASSICAL	THE MORMON TABERNACLE CHOIR
MOZART FOR YOUR MIND	PHILIPS /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
DISNEY'S BABY BEETHOVEN	WALT DISNEY	VARIOUS ARTISTS
HYMNS TRIUMPHANT VOLS. 1&2	SPARROW /CHORDANT	LONDON PHILHARMONIC ORCHESTRA
BABY BACH	WALT DISNEY	VARIOUS ARTISTS
PACHELBEL CANON & OTHER BAROQUE HITS	RCA VICTOR /RCA	VARIOUS ARTISTS
BABY VIVALDI	WALT DISNEY	VARIOUS ARTISTS
THE #1 OPERA ALBUM	DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
COPLAND: APPALACHIAN SPRING	SONY CLASSICAL	NEW YORK PHILHARMONIC (BERNSTEIN)
MOZART: ALLEGRO	DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
50 GREATEST CLASSICS	ST. CLAIR	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 6.98 and 12.98. CDs with wholesale price lower than 6.98 appear on Classical Budget.

OCTOBER 26 2002 **Billboard**

TOP KID AUDIO

KIDZ BOP KIDS	RAZOR & TIE	KIDZ BOP 2
VARIOUS ARTISTS	WALT DISNEY 860785	DISNEYMANIA SUPERSTAR ARTISTS SING DISNEY ...
VARIOUS ARTISTS	WALT DISNEY 860787	RADIO DISNEY JAMS VOL. 5
KIDZ BOP KIDS	RAZOR & TIE 89042	KIDZ BOP
JIM BRICKMAN	WINDHAM HILL 11647/RCA	LOVE SONGS & LULLABIES
VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE	TODDLER FAVORITES
VEGGIE TUNES	BIG IDEA/WORD ... STUDIOS	BOB AND LARRY'S SUNDAY SCHOOL
VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 44670	KID'S DANCE PARTY
VEGGIE TUNES	BIG IDEA 35018	...
VEGGIE TUNES	BIG IDEA/WORD .../LYRICK STUDIOS	JONAH'S OVERBOARD SING ALONG
TODDLER TUNES	BENSON 84106	25 CLASSIC SONGS FOR TODDLERS
THE WIGGLES	LYRICK STUDIOS 9804	YUMMY YUMMY
VARIOUS ARTISTS	WALT DISNEY 860695	DISNEY CHILDREN'S FAVORITES VOL. 1
VARIOUS ARTISTS	WALT DISNEY 860080	DISNEY'S GREATEST VOL. 1
SPONGEBOB SQUAREPANTS	NICK JIVE .../ZOMBA	ORIGINAL THEME HIGHLIGHTS
VEGGIE TUNES	BIG IDEA 30855	PIRATES' BOATLOAD OF FUN
VARIOUS ARTISTS	WALT DISNEY 860789	DISNEY'S GREATEST HITS VOL. 3
VARIOUS ARTISTS	WALT DISNEY 860604	DISNEY'S GREATEST VOL. 2
VARIOUS ARTISTS	WALT DISNEY 860746	PRINCESS FAVORITES
READ-ALONG	WALT DISNEY 860...	DISNEY'S LILO & STITCH
READ-ALONG	WALT DISNEY 860...	MONSTERS, INC.
VARIOUS ARTISTS	WALT DISNEY 860695	PLAYHOUSE DISNEY
VARIOUS ARTISTS	WALT DISNEY ...	PRINCESS LULLABY ALBUM
VEGGIE TUNES	BIG IDEA/WORD .../LYRICK STUDIOS	JUNIOR'S BEDTIME SONGS
VARIOUS ARTISTS	WALT DISNEY 860...	DISNEY'S PRINCESS COLLECTION

Children's recordings; original motion picture soundtracks excluded.

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [N] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

This Week	Last Week	2 Wks Ago	Artist / Imprint & Number/Distributing Label	Title
			NUMBER 1/GREATEST GAINER	1 Week At Number 1
1	2	10	LAS KETCHUP — SONY DISCOS/COLUMBIA 86980/CRG (15.98 EQ CD)	Las Ketchup
			HOT SHOT DEBUT	
2			GOV'T MULE — ATO 21507 (17.98 CD)	The Deep End Volume 2
3			PINMONKEY — BNA 67045/RLG (10.98/16.98)	Pinmonkey
4	1	—	THIEVERY CORPORATION — EIGHTEENTH STREET LOUNGE 060*/CAROLINE (16.98 CD)	The Richest Man In Babylon
5	3	2	NICHOLE NORDEMAN — SPARROW 51934 (16.98 CD)	Woven & Spun
6	4	5	JUANES ◯ — SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
7	7	11	JOE NICHOLS — UNIVERSAL SOUTH 170280 (11.98/17.98)	Men With A Memory
8	6	12	THE USED — REPRISE 48271/WARNER BROS. (11.98 CD)	The Used
9			ALLISTER — DRIVE THRU 060064/MCA (12.98 CD)	Last Stop Suburbia
10			SUPERCHICK — INPOP 71257 (16.98 CD)	Last One Picked
11	10	17	SUGARCULT — ULTIMATUM 076613/ARTEMIS (13.98 CD)	Start Static
12	13	7	INTERPOL — MATADOR 545* (9.98 CD)	Turn On The Bright Lights
13	14	15	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR — VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
14	17	16	DASHBOARD CONFESSIONAL — VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most
15	9	8	OK GO — CAPITOL 32726 (9.98 CD)	Ok Go
16	12	9	CONJUNTO PRIMAVERA — FONOVISA 86237 (9.98/13.98)	Perdoname Mi Amor
17	18	20	LIBERACION — DISA 720029/UG (8.98/13.98)	Historia Musical
18	20	40	THALIA △ — EMI LATIN 39573 (10.98/17.98)	Thalia
19	15	19	12 STONES — WIND-UP 13069 (11.98 CD)	12 Stones
20	5	6	LUPILLO RIVERA — SONY DISCOS [illegible] (8.98 EQ/13.98)	Amorcito Corazon
21			LARGE PROFESSOR — MATADOR 509* (16.98 CD)	1st Class
22	19	18	THE HAPPY BOYS — ROBBINS 75038 (17.98 CD)	Trance Party (Volume Two)
23			DREDG — INTERSCOPE 493430 (12.98 CD)	El Cielo
24			LOS ANGELES DE CHARLY — FONOVISA 50665 (9.98/13.98)	Bonita Mujer
25			HOT WATER MUSIC — EPITAPH 86650 (16.98 CD)	Caution
26	11	1	RHETT MILLER — ELEKTRA 62786/EEG (11.98 CD)	The Instigator
27	25	25	FINCH — DRIVE THRU 000001/MCA (12.98 CD)	What Is It To Burn
28	27	37	BREAKING BENJAMIN — HOLLYWOOD 162356 (12.98 CD)	Saturate
29			VIC LATINO — TOMMY BOY 1557 (17.98 CD)	The 80's Now
30	31	24	JENNIFER PENA — UNIVISION 310052/UG (9.98/13.98)	Libre
31	26	26	BEBO NORMAN — ESSENTIAL 10691/ZOMBA (17.98 CD)	Myself When I Am Real
32	16	13	30 SECONDS TO MARS — IMMORTAL 12424/VIRGIN (9.98 CD)	30 Seconds To Mars
33	49	—	SOMETHING CORPORATE — DRIVE THRU 112983/MCA (14.98 CD)	Leaving Through The Window
34			JOY WILLIAMS — REUNION 10059/ZOMBA (17.98 CD)	by surprise
35			KEIKO MATSUI — NARADA 13198 (16.98 CD)	The Ring
36	23	4	PROJECT 86 — TOOTH & NAIL/ATLANTIC 83580/AG (11.98 CD)	Truthless Heros
37	29	35	ZOEGIRL — SPARROW 40546 (9.98 CD)	Mix Of Life
38	22	3	THE LES CLAYPOOL FROG BRIGADE — PRAWN SONG 0005 (17.98 CD)	Purple Onion
39	41	—	50 CENT — FULL CLIP 2003* (18.98 CD)	Guess Who's Back?
40	24	14	JANE MONHEIT — N-CODED 4234/WARLOCK (18.98 CD)	In The Sun
41	39	—	CHRIS TOMLIN — SPARROW 38661 (16.98 CD)	Not To Us
42	8	—	WOMEN OF FAITH — INTEGRITY 86397/EPIC (11.98 EQ/16.98)	Sensational Life
43	36	30	THE BLIND BOYS OF ALABAMA — REAL WORLD 12703/VIRGIN (16.98 CD)	Higher Ground
44	21	21	AUDIOVENT — ATLANTIC 83544/AG (11.98 CD)	Dirty Sexy Knights In Paris
45			SIMPLE PLAN — LAVA 83534/AG (7.98/11.98)	No Pads, No Helmets...Just Balls
46	34	39	TOBYMAC — FOREFRONT 25294 (17.98 CD)	Momentum
47	38	28	KIM WATERS — SHANACHIE 5094 (17.98 CD)	Someone To Love You
48	28	23	NAAM BRIGADE — ARTISTDIRECT 01023 (11.98/17.98)	Early In The Game
49	35	33	PILLAR — FLICKER 82606 (16.98 CD)	Fireproof
50			PASTOR KIRBYJON CALDWELL AND THE WINDSOR VILLAGE UMC MASS CHOIR — EMI GOSPEL 20387 (11.98/16.98)	Welcome To The Village!

Billboard TOP INDEPENDENT ALBUMS™

OCTOBER 26 2002

Sales data compiled by Nielsen SoundScan

This Week	Last Week	2 Wks Ago	Artist / Imprint & Number/Distributing Label	Title
			NUMBER 1	4 Weeks At Number 1
1	1	2	NICKEL CREEK — SUGAR HILL 3941 (18.98 CD)	This Side
2	3	7	KHIA FEATURING DSD ● — DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses
3	7	4	DELBERT MCCLINTON — NEW WEST 6042 (17.98 CD)	Room To Breathe
4	4	5	EVA CASSIDY — BLIX STREET 10075 (16.98 CD)	Imagine
5	5	8	VARIOUS ARTISTS — VP 1679* (9.98/16.98)	Reggae Gold 2002
			HOT SHOT DEBUT	
6			SINEAD O'CONNOR — VANGUARD 79724 (18.98 CD)	Sean-Nos Nua
7	6	6	B-LEGIT — SICK WID' IT/IN THE PAINT 8322/KOCH (12.98/17.98)	Hard 2 B-Legit
8	8	9	AIMEE MANN — SUPEREGO 007/UNITED MUSICIANS (17.98 CD)	Lost In Space
9	9	—	THIEVERY CORPORATION — EIGHTEENTH STREET LOUNGE 060*/CAROLINE (16.98 CD) [M]	The Richest Man In Babylon
10	2	1	STEVE EARLE — SHERIDAN SQUARE 751147/ARTEMIS (17.98 CD)	Jerusalem
11			SAMMY HAGAR AND THE WABORITAS — 33RD STREET 3315 (17.98 CD)	Not 4 Sale
12	12	15	YING YANG TWINS — COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins
13	10	3	TECH N9NE — STRANGE 1001/MSC (18.98 CD)	Absolute Power
14	11	10	ANI DIFRANCO — RIGHTEOUS BABE 028 (25.98 CD)	So Much Shouting/So Much Laughter
15	14	21	SUGARCULT — ULTIMATUM 076613/ARTEMIS (13.98 CD) [M]	Start Static
16	13	14	DEFAULT ● — TVT 2310 (11.98 CD) [M]	The Fallout
17			BOOT CAMP CLIK — DUCK DOWN 2000* (16.98 CD)	The Chosen Few
18	16	12	INTERPOL — MATADOR 545* (9.98 CD) [M]	Turn On The Bright Lights
19	17	18	DASHBOARD CONFESSIONAL — VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most
20	15	13	CONJUNTO PRIMAVERA — FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor
21			LARGE PROFESSOR — MATADOR 509* (16.98 CD) [M]	1st Class
22			LOS ANGELES DE CHARLY — FONOVISA 50665 (9.98/13.98) [M]	Bonita Mujer
23			HOT WATER MUSIC — EPITAPH 86650 (16.98 CD) [M]	Caution
24			GEORGE DUKE — BIZARRE PLANET 5101 (16.98 CD)	Face The Music
25			VIC LATINO — TOMMY BOY 1557 (17.98 CD) [M]	The 80's Now
26	18	16	DOLLY PARTON — BLUE EYE 3946/SUGAR HILL (10.98/16.98)	Halos & Horns
27	22	19	JOAN OSBORNE — WOMANLY HIPS 9305/COMPENDIA (17.98 CD)	How Sweet It Is
28	19	11	THE LES CLAYPOOL FROG BRIGADE — PRAWN SONG 0005 (17.98 CD) [M]	Purple Onion
29	26	38	50 CENT — FULL CLIP 2003* (18.98 CD) [M]	Guess Who's Back?
30	20	17	JANE MONHEIT — N-CODED 4234/WARLOCK (18.98 CD) [M]	In The Sun
31	24	25	VARIOUS ARTISTS — SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation
32	25	23	KIM WATERS — SHANACHIE 5094 (17.98 CD) [M]	Someone To Love You
			GREATEST GAINER	
33	41	—	VARIOUS ARTISTS — ULTRA 1138 (21.98 CD)	Ultra.Trance:1
34	23	27	VARIOUS ARTISTS — EPITAPH 86646 (5.98 CD)	Punk -O- Rama 7
35			APPLES IN STEREO — SPINART 80100* (13.98 CD)	Velocity Of Sound
36	36	41	THURSDAY — VICTORY 145* (15.98 CD) [M]	Full Collapse
37	21	—	VARIOUS ARTISTS — ALICE RADIO 9736/TVRDISC (16.98 CD)	Alice @ 97.3: This Is Alice Music Volume 6
38			KRUMB SNATCHA — RUMM 641242*/D&D (18.98 CD)	Respect All Fear None
39	39	35	CAMOFLAUGE — PURE PAIN 61987 [illegible] [M]	Keepin It Reel
40	35	32	MACK 10 PRESENTS DA HOOD — HOO BANGIN' 9980/D3 (18.98 CD)	Mack 10 Presents Da Hood
41	40	46	FLOGGING MOLLY — SIDE ONE DUMMY 71232* (13.98 CD) [M]	Drunken Lullabies
42	27	26	LOS TEMERARIOS — AFG SIGMA [illegible] (10.98/16.98)	Una Lagrima No Basta
43			ROZELLY PRESENTS DA FAM — BRAINSTORM 72035 (11.98 CD)	A Day N A Life...
44	28	22	DROPKICK MURPHYS — HELLCAT 80437*/EPITAPH (17.98 CD) [M]	Live On St. Patrick's Day From Boston, MA At The Avalon Ballroom
45			SHEKINAH GLORY MINISTRY — KINGDOM 001 (11.98/17.98) [M]	Praise Is What I Do
46			TIGER ARMY — HELLCAT 80450*/EPITAPH (6.98 CD)	Early Years EP
47			VARIOUS ARTISTS — ST. CLAIR 1875 (8.98 CD)	Wolfman Jack's Halloween Special
48			VARIOUS ARTISTS — MADACY 0023 (3.98/5.98)	More Sounds Of Halloween
49			DISTILLERS — HELLCAT 80441*/EPITAPH (17.98 CD)	Sing Sing Death House
50	34	42	TAKING BACK SUNDAY — VICTORY 175 (12.98 CD)	Tell All Your Friends

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◯ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 26 2002 Billboard® TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
		NUMBER 1		2 Weeks At Number 1	
1	2	ELVIS PRESLEY	RCA 68079*	Elv1s: 30 #1 Hits	1
2		BON JOVI	ISLAND 063055/IDJMG	Bounce	2
3	1	THE ROLLING STONES	ABKCO 13370/VIRGIN	Forty Licks	3
4		GOV'T MULE	ATO 21507 [H]	The Deep End Volume 2	117
5	3	PETER GABRIEL	REAL WORLD/GEFFEN 493388/INTERSCOPE	Up	32
6	7	MARK KNOPFLER	WARNER BROS. 48318	The Ragpicker's Dream	67
7		TOM PETTY AND THE HEARTBREAKERS	WARNER BROS. 47986	The Last DJ	9
8	8	NORAH JONES ▲	BLUE NOTE 32088/CAPITOL [H]	Come Away With Me	12
9	6	DIXIE CHICKS ▲[2]	MONUMENT/COLUMBIA 86840*/CRG	Home	6
10	4	DIANA KRALL	VERVE 065109/VG	Live In Paris	24
11	11	JAMES TAYLOR ●	COLUMBIA 63584/CRG	October Road	31
12	9	BECK	DGC/GEFFEN 493393/INTERSCOPE	Sea Change	26
13	5	SOUNDTRACK	MUTANT ENEMY/TWENTIETH CENTURY FOX 61908/ROUNDER	Buffy The Vampire Slayer: "Once More, With Feeling"	140
14	13	BRUCE SPRINGSTEEN ▲[2]	COLUMBIA 86600*/CRG	The Rising	33
15		BEN FOLDS	EPIC 86863	Ben Folds Live	60
16	15	COLDPLAY ●	CAPITOL 40504*	A Rush Of Blood To The Head	34
17		LEO KOTTKE / MIKE GORDON	PRIVATE MUSIC 11082/RCA	Clone	–
18	10	SOUNDTRACK	RCA 68141	American Idol: Greatest Moments	10
19		CHEVELLE	EPIC 86157	Wonder What's Next	14
20	17	INDIA.ARIE	MOTOWN 064755/UMRG	Voyage To India	17
21		SINEAD O'CONNOR	VANGUARD 79724	Sean-Nos Nua	139
22		JOHN MAYER ▲	AWARE/COLUMBIA 85293*/CRG [H]	Room For Squares	28
23		AVRIL LAVIGNE ▲[1]	ARISTA 14740	Let Go	4
24	16	STEVE EARLE	E-SQUARED 751147/ARTEMIS	Jerusalem	172
25	18	JACKSON BROWNE	ELEKTRA 62[illegible]/EEG	The Naked Ride Home	100

OCTOBER 26 2002 Billboard® TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1 — 2 Weeks At Number 1	
1	1	AMERICAN IDOL: GREATEST MOMENTS	RCA 68141
2	2	BROWN SUGAR	FOX 113038*/MCA
3	5	SWEET HOME ALABAMA	HOLLYWOOD 162364
4	4	O BROTHER, WHERE ART THOU? ▲[4]	LOST HIGHWAY/MERCURY 170069/IDJMG
5	3	BARBERSHOP	EPIC 86675*
6	6	XXX ●	UNIVERSAL 156250/UMRG
7	7	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
8	11	MOULIN ROUGE ▲[2]	INTERSCOPE 493035
9	8	BUFFY THE VAMPIRE SLAYER: "ONCE MORE, WITH FEELING"	MUTANT ENEMY/TWENTIETH CENTURY FOX 61908/ROUNDER
10	10	A WALK TO REMEMBER ●	EPIC 86311
11	17	BIG IDEA'S JONAH – A VEGGIETALES MOVIE	BIG IDEA 35014
12	9	THE SCORPION KING ●	UNIVERSAL 017156/UMRG
13	12	COYOTE UGLY ▲[3]	CURB 78703
14	13	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
15	14	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
16	15	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48295/WARNER BROS.
17	16	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
18	18	I AM SAM ●	V2 27119
19		SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
20	20	GREASE ▲[8]	POLYDOR/UNIVERSAL 825095/UMRG
21	19	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
22	22	SAVE THE LAST DANCE ▲[2]	HOLLYWOOD 162288
23	21	LIKE MIKE	SO SO DEF/COLUMBIA 86676*/CRG
24	25	MOULIN ROUGE 2	INTERSCOPE [illegible]
25		PROVIDENCE	MCA NASHVILLE 170[illegible]

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [H] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 26 2002 Billboard® TOP POP® CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 1 Week At Number 1	
1	3	2	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts
2	2	1	DISTURBED ▲[2] GIANT 24736/WARNER BROS. (11.98/17.98) [H]	The Sickness
3	8	3	DIXIE CHICKS ◆[11] MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [H]	Wide Open Spaces
4	6	5	JAMES TAYLOR ◆[11] WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
5	7	7	EMINEM ▲[8] WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
			GREATEST GAINER	
6	25	33	BON JOVI ▲[4] MERCURY 526013/IDJMG (10.98/17.98)	Cross Road
7			BON JOVI ◆[12] MERCURY 530089/IDJMG (6.98/11.98)	Slippery When Wet
8	8	8	BOB SEGER & THE SILVER BULLET BAND ▲[5] CAPITOL 30334 (10.98/15.98)	Greatest Hits
9	8	8	CREED ◆[10] WIND-UP 13053* (11.98/18.98)	Human Clay
10	10	10	DEF LEPPARD ▲[5] MERCURY 528718/IDJMG (11.98/18.98)	Vault – Greatest Hits 1980-1995
11	8	8	DIXIE CHICKS ◆[10] MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
12	13	16	PINK FLOYD ◆[15] CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
13	14	12	KENNY CHESNEY ▲[2] BNA 67976/RLG (12.98/18.98)	Greatest Hits
14	11	11	SOUNDTRACK ▲[3] CURB 78703 (11.98/17.98)	Coyote Ugly
15	12	13	BOB MARLEY AND THE WAILERS ◆[10] TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend
16	23	24	TOM PETTY AND THE HEARTBREAKERS ▲[10] MCA 110813 (12.98/18.98)	Greatest Hits
17	16	14	KID ROCK ◆[10] TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [H]	Devil Without A Cause
18	17	15	ABBA ▲[2] POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold – Greatest Hits
19	18	17	ENYA ▲[2] REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars – The Best Of Enya
20	19	18	METALLICA ◆[7] ELEKTRA 60113*/EEG (11.98/17.98)	Metallica
21	20	23	LYNYRD SKYNYRD MCA 112229 (12.98/18.98)	All Time Greatest Hits
22	15	4	EVA CASSIDY ● BLIX STREET 10045 (11.98/16.98)	Songbird
23	21	19	AC/DC ◆[19] EASTWEST 92418/EEG (11.98/17.98)	Back In Black
24	22	21	CELINE DION ▲[5] 550 MUSIC 69250/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
25	31	42	FLEETWOOD MAC ▲[8] WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
26	30	31	SHANIA TWAIN ◆[19] MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
27	24	28	PHIL COLLINS ▲[2] FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
28	28	29	EMINEM ▲[4] WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
29	1	41	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (13.98 EQ CD) [H]	Good Charlotte
30	41	27	TOBY KEITH ▲ MERCURY (NASHVILLE) 558962 (11.98/17.98)	Greatest Hits Volume One
31	42	—	NELLY ▲[6] FO' REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar
32	27	30	2PAC ▲[3] AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
33	36	36	ELTON JOHN ◆[15] ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
34	32	32	CAROLE KING ◆[10] EPIC 65850 (7.98 EQ/11.98)	Tapestry
35	40	—	WILLIE NELSON ● LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
36	29	26	CREED ▲[6] WIND-UP 13049 (11.98/18.98) [H]	My Own Prison
37	45	—	VARIOUS ARTISTS MADACY 0028 (3.98/5.98)	Monster Mash And Other Songs Of Horror
38			FAITH HILL ▲[7] WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
39	49	44	SANTANA ◆[14] ARISTA 19080* (11.98/18.98)	Supernatural
40	28	—	TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62106/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go
41	38	35	EAGLES ▲[7] GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
42			SUBLIME ▲[5] GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
43	39	34	JIMI HENDRIX ▲[2] EXPERIENCE HENDRIX 112944*/MCA (11.98 CD)	Smash Hits
44			THE BEATLES ◆[12] APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
45	43	39	MADONNA ◆[10] SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
46	34	25	LEE ANN WOMACK ▲[3] MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance
47	35	22	NICKEL CREEK ● SUGAR HILL 3909 (17.98 CD) [H]	Nickel Creek
48			JOHNNY CASH ● LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
49	44	37	THE BEACH BOYS CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
50			JOHN MELLENCAMP ▲[3] MERCURY [illegible]	The Best That I Could Do 1978-1988

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. [H] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes.
—ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: CC 24; HS 19
2002: HA 8
2Pac: PCA 32; RBC 1, 2, 3, 5
3 Doors Down: MD 16; RO 7
30 Seconds To Mars: HS 32; RO 39
3LW: H100 79; RBH 87; RS 45
3rd Storee: B200 166; RBA 28; RBH 85
50 Cent: HS 39; IND 29; RBA 71; RA 29; RBH 31; RP 25

—A—

Aaliyah: B200 161; RBA 40; H100 16; HA 15; RA 4; RBH 4
Abba: PCA 18
Above The Law: HSS 25; RS 12
AC/DC: PCA 23
Los Acosta: LA 20; RMA 10
Acoustic Alchemy: CJ 23
Bryan Adams: AC 17
Ryan Adams: B200 128
Yolanda Adams: CC 23; GA 6; RBA 73; RBH 94
Trace Adkins: CA 48; CS 35
Aerosmith: B200 87; HSS 48
Christina Aguilera: H100 65; HA 69; HSS 57; T40 25
Al B. Rich: EA 11
Alberto Y Roberto: LT 29; RMS 18
Alcazar: DC 44
Gary Allan: CA 29; CCA 23; CS 33
Allister: HS 9
Bernard Allison: BL 11
Karrin Allyson: JZ 5
Amber: DS 14
Amerie: B200 94; RBA 26; DS 16; RA 43, 74; RBH 44, 76
Tori Amos: A40 31
Los Angeles Azules: LA 58
Los Angeles De Charly: HS 24; IND 22; LA 10; RMA 4; RMS 39
Marc Anthony: LA 39; TSA 4; DS 9; LT 20; TSS 4
Apples In Stereo: IND 35
Area 305: TSS 36
Diane Arkenstone: HA 11
Aroma: RMS 40
Ashanti: B200 22; RBA 16; H100 15, 32, 77; HA 14, 35; RA 8, 46; RBH 8, 46, 78; RP 23; T40 22
Rodney Atkins: CS 43
Audioslave: MD 10; RO 9
Audiovent: HS 44
Automagic: DC 46
Avant: B200 173; RBA 30; RA 52; RBH 52
Ramon Ayala Y Sus Bravos Del Norte: LT 28; RMS 10, 12
Steve Azar: CS 36

—B—

BzK: B200 189; RBA 69; HSS 62; RA 22; RBH 22
Bacilos: LPS 23; LT 33; TSS 32
Erykah Badu: H100 55; HA 54; HSS 42; RA 13; RBH 14; RS 18
Baha Men: WM 10
Anita Baker: RBA 77
Bob Baldwin: CJ 10
Charli "Chuck" Baltimore: H100 77; RP 23; RS 69
Banda El Limon: RMS 24
Banda El Recodo: LA 22; RMA 11; LT 16; RMS 4
Banda Machos: LA 53
Banda Tierra Blanca: RMS 28
Patricia Barber: JZ 9
Gato Barbieri: CJ 22
Luther Barnes: GA 21
Cecilia Bartoli: CL 1, 11
BBMak: AC 27; HSS 29
The Beach Boys: PCA 49
Beanie Sigel: RS 70
The Beatles: B200 111; PCA 44
Beck: B200 26; INT 12
Daniel Bedingfield: B200 101; DC 2; DS 19; H100 20; HA 25; T40 12
Beenie Man: B200 157; RBA 44; RE 2; HSS 21; RBH 74; RS 15
Tab Benoit: BL 10
Benzino: H100 95; HSS 59; RA 53; RBH 54; RS 35
Beto Y Sus Canarios: LA 70; LT 49; RMS 20
Big Boy: H100 92; RS 37
Big Tray Deee: RBA 72
Big Tymers: B200 80; RBA 35; H100 46; HA 47; HSS 60; RA 23; RBH 23; RP 15, 22; RS 31
Bilal: HSS 47; RBH 86; RS 36
Ruben Blades: LA 50; TSA 7
B-Legit: B200 153; IND 7; RBA 27
Mary J. Blige: EA 16; RBC 18; DC 15
Blindside: B200 183; MD 37; RO 22
The Blind Boys Of Alabama: GA 8; HS 43
Andrea Bocelli: CX 2, 15
Michael Bolton: AC 24
Joe Bonamassa: BL 4
Bon Jovi: B200 2; INT 2; PCA 6, 7; A40 40; RO 31
Bond: CX 8
Bone Thugs-N-Harmony: RBC 8
Boo: H100 46; HA 47; HSS 60; RA 23; RBH 23; RP 15; RS 31
Boot Camp Clik: IND 17; RBA 34; RS 74
Born Predators: HS 40; RS 17
Box Car Racer: MD 40
Boyz II Men: RBA 62; RA 56; RBH 57
Michelle Branch: B200 53; A40 4, 17; AC 15; H100 12, 21; HA 12, 26; T40 11, 13
Brandy: RBA 94; DS 2; HSS 36; RBH 100; RS 30
Toni Braxton: HSS 74; RA 61; RBH 60; RS 27
Breaking Benjamin: HS 28; RO 23
Michael Brecker: JZ 6
Jim Brickman: NA 4, 6; AC 14
Dee Dee Bridgewater: JZ 18
Sarah Brightman: CX 6, 10
Brooks & Dunn: CA 35, 40; CCA 14; CS 21
Garth Brooks: CA 51
Bobby Brown: RA 36; RBH 38
James Brown: RBA 78
Norman Brown: CJ 9
Jackson Browne: B200 100; INT 25; AC 28
Keon Bryce: RA 62; RBH 61; RS 51
Joe Budden: RBH 85, 91
Los Bukis: LA 72
Busta Rhymes: HSS 53; RA 55, 68; RBH 53, 69; RS 23
Juanita Bynum: GA 15
Tracy Byrd: CA 36; CS 10; H100 73; HA 67

—C—

Caddillac Tah A.K.A. Tah Murdah: RBH 78
Los Cadetes de Linares: LA 75
Chris Cagle: CA 58
Pastor Kirbyjon Caldwell And The Windsor Village UMC Mass Choir: GA 9; HS 50
Calhouns: RBA 88
The Calling: A40 14; HSS 33
Los Caminantes: LA 45, 73
Camouflage: IND 39; RBA 64
Cam'ron: B200 65; RBA 31; H100 4; HA 3; HSS 31; RA 7; RBH 7; RP 4; RS 20; T40 8
Los Canelos De Durango: LT 41; RMS 15
The Canton Spirituals: GA 28
Cardenales De Nuevo Leon: RMS 22
Mariah Carey: AC 21
Vanessa Carlton: B200 57; A40 5, 34; AC 1; H100 31, 35; HA 29, 41; T40 18
Jose Carreras: CL 5
Aaron Carter: B200 122
Deana Carter: CS 54
Brandon Casey: H100 58; HA 74; HSS 3; RA 50; RBH 36; RS 1
Brian Casey: H100 58; HA 74; HSS 3; RA 50; RBH 36; RS 1
Johnny Cash: CCA 13; PCA 48
Butch Cassidy: RA 65; RBH 66
Eva Cassidy: B200 135; IND 4; PCA 22
Ricardo Castillon: LPS 31; LT 45
Cee-Lo: H100 92; RS 37
Chamillionaire: RBA 97
Manu Chao: LA 36; LPA 14; WM 6
Steven Curtis Chapman: CC 39
Ray Charles: RS 55
Chayanne: LA 15; LPA 8; LPS 6, 40; LT 8; TSS 9
Cher: DS 3, 8; HSS 39, 68
Kenny Chesney: B200 39; CA 6; CCA 4; PCA 13; CS 17, 24
Mark Chesnutt: CA 74; CS 53
Chevelle: B200 14; INT 19; MO 13; RO 11
Chicago: B200 105
The Chieftains: B200 168; WM 2, 15
Charlie Christian: JZ 15
Charlotte Church: CX 4
Maurette Brown Clark: GA 18
Terri Clark: CS 23
Dorinda Clark-Cole: GA 13
Karen Clark-Sheard: CC 31; GA 7
Kelly Clarkson: A40 30; AC 10; CS 58; H100 3; HA 9; HSS 1; T40 9
Twinkie Clark-Terrell: GA 29
The Classical Jazz Quartet: JZ 25
The Les Claypool Frog Brigade: HS 38; IND 28
Clipse: B200 27; RBA 9; H100 34; HA 32; HSS 23, 32; RA 12; RBH 11; RP 10; RS 11, 13
Tammy Cochran: CS 20
Kellie Coffey: CA 45; AC 16; CS 32; H100 100
Coldplay: B200 34, 185; INT 16; A40 25; MO 39
Natalie Cole: B200 98; JZ 2; RBA 54
Phil Collins: PCA 27; AC 3
John Coltrane: JZ 13
Common: H100 55; HA 54; HSS 42; RA 13; RBH 14; RS 18
Conjunto Primavera: HS 16; IND 20; LA 6; RMA 1; LT 7; RMS 1
Conjure One: DC 36
Control: LT 40; RMS 16
Coo Coo Cal: RS 50
Counting Crows: B200 147
Deborah Cox: DC 43; RA 59; RBH 58; RS 49
El Coyote Y Su Banda Tierra Santa: LT 38; RMS 14, 21
Creed: B200 46; PCA 9, 36; A40 2; H100 9; HA 8; T40 5
Elvis Crespo: TSA 12; TSS 16
Cristian: LA 18; LPA 9; LPS 7, 19; LT 13, 39; TSS 29
Sheryl Crow: B200 48; A40 8, 20; AC 7; CS 50; DC 23; H100 42; HA 42
Celia Cruz: LA 51; TSA 8; LT 35; TSS 6
Cuisillos De Arturo Macias: RMS 32

—D—

Paquito D'Rivera: JZ 22
Da Fam: IND 43; RBA 55
Da Hood: IND 40; RBA 47
Dallas Symphony Orchestra: CL 3
Dark Monks: DC 35
Dashboard Confessional: HS 14; IND 19
Miles Davis: RBC 21
Taylor Dayne: DC 6
Aselin Debison: CX 13
Deep Forest: DC 22
Default: IND 16
Def Leppard: PCA 10
Kevin Denney: CS 60
John Denver: CCA 20
Devin: B200 184; RBA 29
Louie DeVito: EA 15
Diamond Rio: B200 92; CA 11, 63; CS 2; H100 37; HA 34
Dido: DS 12
Ani DiFranco: IND 14
Dilated Peoples: RS 62
Celine Dion: B200 86; PCA 24; AC 9, 11
The Diplomats: RS 41
Dirty Vegas: B200 192; EA 3
Distillers: IND 49
Disturbed: B200 13; PCA 2; H100 68; HA 71; MO 5; RO 3
Dixie Chicks: B200 6; CA 2; CCA 2, 3; INT 9; PCA 3, 11; CS 8; H100 41, 87; HA 40; HSS 11
DJ Dan: EA 23
DJ Encore: EA 19
DJ Escape: EA 22
DJ Sammy: B200 159; EA 1; AC 26; DS 4; H100 36; HA 38; HSS 44; T40 19
DJ Shadow: EA 24; DS 20
Do: AC 26; DS 4; H100 36; HA 38; HSS 44; T40 19
Doice: DC 47
Dominic: TSS 25
Placido Domingo: CL 5, 6
Don Wan: HSS 28; RS 24
Do Or Die: RBA 95
Will Downing: CJ 8
Dr. Dre: RBC 19, 22
Dredg: HS 23
Dropkick Murphys: IND 44
Dru Hill: RA 54; RBH 55
DSD: B200 133; IND 2; RBA 57
George Duke: CJ 4; IND 24
Jermaine Dupri: RS 61
Dwele: RBH 82

—E—

E-40: RBA 81
Eagles: PCA 41
Steve Earle: B200 172; CA 22; IND 10; INT 24
Earshot: RO 26
Eastern Michigan Gospel Choir: GA 30
Eazy-E: RBC 20
Duke Ellington: JZ 12
Missy "Misdemeanor" Elliott: H100 5, 83; HA 4; RA 3, 26; RBH 3, 26, 83; RP 2; RS 44; T40 21
El-P: RS 56
Chris Emerson: AC 23
Emerson Drive: CA 43; CS 22
Eminem: B200 7; PCA 5, 28; RBA 5; RBC 4, 6; H100 6, 24; HA 5, 24; MD 28; RA 20, 28; RBH 20, 30; RP 12, 13; T40 6, 28
The Emmanuels: GA 25
Enemigo: LA 74
Bill Engvall: CA 37
Enya: B200 171; HA 2; PCA 19
Faith Evans: H100 83; HSS 66; RA 26, 56, 73; RBH 26, 57, 71; RS 39
Sara Evans: CCA 15; H100 84
Eve: B200 52; RBA 21; H100 2; HA 2; RA 9; RBH 9; RP 5; T40 4
Jessica Eve: DC 34
Evolution: DC 24
Cesaria Evora: WM 4
Eyes Cream: DC 29

—F—

Lara Fabian: LPS 37
Fabolous: H100 22; HA 20; HSS 30; RA 15, 71; RBH 15, 65; RP 8; RS 19; T40 32
Fat Joe: H100 82; HSS 50; RA 41; RBH 40; RP 21; RS 42
Cheo Feliciano: LT 35; TSS 6
Felix Da Housecat: DS 17
Vicente Fernandez: LA 24, 28; RMA 12, 15
Field Mob: RA 69; RBH 70
Jose Manuel Figueroa: RMS 36
Finch: HS 27
Five For Fighting: AC 5
The Flatlanders: CA 70
Fleetwood Mac: PCA 25
Renee Fleming: CL 4
Floetry: B200 30; RBA 6; RA 34; RBH 29
Flogging Molly: IND 41
Juan Diego Florez: CL 10
Nico Flores Y Su Banda Puro Mazatlan: RMS 26
Ben Folds: B200 60; INT 15
Joseph Fonseca: TSS 30
Luis Fonsi: LPS 16; LT 30; TSS 38
Foo Fighters: MO 4; RO 10
Julia Fordham: DC 32
Radney Foster: CS 44
Fourplay: CJ 5
Mario Frangoulis: CX 3
Kirk Franklin: B200 154; CC 11; GA 3; RBA 51
Freekey Zekey: H100 4; HA 3; HSS 31; RA 7; RBH 7; RP 4; RS 20; T40 8
Russ Freeman: CJ 21
Nelly Furtado: RA 58; RBH 59

—G—

Kenny G: B200 41; CJ 2; RBA 49; AC 20
Peter Gabriel: B200 32; INT 5
Bill & Gloria Gaither And Their Homecoming Friends: CC 21, 25
James Galway: CX 11, 14
Lilian Garcia: HSS 69
Gloria Gaynor: AC 30; DC 38
Ghostface Killah: HSS 9; RBH 99; RS 9
Ginuwine: H100 23, 40, 82; HA 21, 39; HSS 50; RA 10, 27, 41; RBH 10, 28, 40; RP 14, 21; RS 42, 54; T40 20
Philip Glass: CL 8
Dana Glover: A40 29
Godsmack: RO 16
Good Charlotte: B200 16; PCA 29; MD 14
Good Bad Ugly: HSS 8; RBH 96; RS 6
Goo Goo Dolls: A40 21
Mike Gordon: INT 17
Gotti: H100 46; HA 47; HSS 60; RA 23; RBH 23; RP 15; RS 31
Glenn Gould: CL 2
Govi: NA 14
Gov't Mule: B200 117; HS 2; INT 4
Amy Grant: CC 18
Al Green: RBC 10
Green Velvet: DC 33
Lee Greenwood: HSS 46
Pat Green: CA 65
Nanci Griffith: CA 60
Andy Griggs: CS 38
Josh Groban: B200 19; AC 8
Grupo Bryndis: LA 59, 62
Grupo Exterminador: LA 61
Grupo Mania: LA 43; TSA 6; LPS 39; LT 32; TSS 7
Grupo Montez De Durango: LA 66
GTS: DC 18
Guardianes Del Amor: LA 52
GusGus: DC 20

—H—

Deitrick Haddon: GA 24
Charlie Haden: JZ 6
Sammy Hagar And The Waboritas: B200 181; IND 11; RO 40
Daryl Hall John Oates: AC 4
Anthony Hamilton: H100 29; HA 28; RA 14; RBH 13; RP 11; RS 58
Fred Hammond: B200 131; CC 9; GA 2; RBA 53
Jayn Hanna: DC 24
Roland Hanneman: HA 13
Jennifer Hanson: CS 37
The Happy Boys: EA 6; HS 22
Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 23
Hayseed Dixie: BG 15
Haystak: RBA 91
Heather Headley: B200 38; RBA 14; H100 98; RA 47; RBH 48
Eric Heatherly: CS 57
Jimi Hendrix: PCA 43
Jennifer Love Hewitt: B200 37
Faith Hill: CCA 9; PCA 38; A40 33; AC 2; CS 16; H100 33; HA 33
The Hives: B200 196; MO 31
Dave Holland Big Band: JZ 8
Dave Hollister: RA 70; RBH 72
Steve Holy: CS 34
Hometown News: CS 47
Hoobastank: B200 130; A40 35; H100 50; HA 53; MO 19, 32; RO 30, 33; T40 37
John Lee Hooker: BL 9
Hot Water Music: HS 25; IND 23
Whitney Houston: DC 9; HSS 22; RS 53
Rebecca Lynn Howard: B200 125; CA 16; CS 14
Los Huracanes Del Norte: LA 67
Norman Hutchins: GA 19

—I—

Ice Cube: RA 65; RBH 66
Enrique Iglesias: B200 90, 96; LA 1; LPA 1; AC 6; LPS 2; LT 3; RMS 30; TSS 12
Ilo: DS 13
Ilegales: TSS 21
Illicit Binznez: RS 50
Iman: RMS 33
Incubus: B200 79; MO 21
India.Arie: B200 17, 174; INT 20; RBA 8, 79; H100 90; RA 35; RBH 33; RS 71
Infamous 2.0: H100 19; HA 18; HSS 45; RA 11; RBH 12; RP 7; RS 34
Interpol: HS 12; IND 18
Intocable: LA 35, 54; RMA 20; LT 25, 34; RMS 9, 13
Los Invasores de Nuevo Leon: LA 31; RMA 18
Irv Gotti: H100 77; RP 23
Isyss: B200 68; RBA 12; H100 97; HSS 16; RBH 81; RS 33

—J—

Alan Jackson: B200 83; CA 10; CCA 19; CS 4; H100 44; HA 43
Janet Jackson: HSS 21; RBH 74; RS 15
Jadakiss: H100 17; HA 17; HSS 16; RA 33; RBH 34; RS 33; T40 17
Jagged Edge: H100 22; HA 20; RA 15; RBH 15; RP 8; T40 32
Jaheim: RBA 76; RA 32, 45; RBH 32, 49
Bishop T.D. Jakes: GA 31
Bob James: CJ 15
Boney James: CJ 13
Etta James: BL 5
Etta James & The Roots Band: BL 8
Tim Jenis: NA 5
Al Jarreau: CJ 3; RBA 61
Ja Rule: H100 77; RA 36; RBH 38; RP 23
Jay-Z: RBC 15; H100 56; HA 52; RA 16; RBH 16; RP 17; RS 70
Jazze Pha: RBH 98
Wyclef Jean: RBA 82; H100 80; HSS 20; RA 25; RBH 25; RS 75
Waylon Jennings: CA 55
Jewel: DC 4; DS 5; HSS 55
Jim Crow: RBH 98
Jose Alfredo Jimenez: LA 68
Jimmy Eat World: B200 123; A40 6; H100 49, 94; HA 48; MD 15, 35
J-Mizz: HSS 40; RS 17
Jodeci: RBC 23
Joe: RA 64; RBH 64
Elton John: PCA 33; AC 25; DC 49
Carolyn Dawn Johnson: CA 57; CS 28
Jack Johnson: B200 58; A40 16; H100 81
Keith "Wonderboy" Johnson & The Spiritual Voices: GA 34
Sabrina Johnston: DC 41
Syleena Johnson: HSS 53; RA 55; RBH 53; RS 23
Brent Jones + T.P. Mobb: GA 35
Donell Jones: B200 193; RBA 36; RS 57
George Jones: CCA 24
Norah Jones: B200 12; CJ 1; INT 8; A40 10; AC 18; H100 72; HA 73; T40 38
Sir Charles Jones: RBA 83
Richard Joo: CL 14
Jordi: LPS 20; LT 43
Juanes: B200 178; HS 6; LA 4; LPA 4; LPS 12, 18; LT 12, 36; TSS 14, 15
Cledus T. Judd: CA 59
The Judds: CCA 16
Jumps: B200 191; CC 15
Jurassic 5: B200 15; RBA 13; HSS 43; RBH 90; RS 67
JXL: HSS 37

—K—

Kabah: LPS 35
Tonu Kaljuste: CL 15
Israel Kamakawiwo'Ole: WM 3
Kandi: RBH 83; RS 44
Anthony Kearns: WM 14
Salif Keita: WM 5
Toby Keith: B200 20; CA 4, 26; CCA 7; PCA 30; CS 12; H100 67; HA 63
R. Kelly: RBC 16; HSS 64; RA 63; RBH 67, 95; RS 59
Kemi: RS 68
Las Ketchup: B200 109; HS 1; LA 2; LPA 2; H100 61; HA 57; LPS 1; LT 4; T40 39; TSS 5
Alicia Keys: B200 186; H100 2; HA 2; RA 9; RBH 9; RP 5; T40 4
Khia: B200 133; IND 2; RBA 57
Kid Rock: B200 85; PCA 17; CS 50
Kidz Bop Kids: B200 62
Carole King: PCA 34
Kingpin Skinny Pimp: RBA 67
Mark Knopfler: B200 67; INT 6
Beyonce Knowles: H100 56; HA 52; RA 16; RBH 16; RP 17
Korn: B200 91; MO 25; RO 15
Leo Kottke: INT 17
Kottonmouth Kings: B200 51
Jane Krakowski: AC 14
Diana Krall: B200 24; INT 10; JZ 1, 3
Alison Krauss: BG 4; CA 33
Krazy: RBH 79
Chad Kroeger: A40 15; T40 31
KRS-One: RBA 84
Krumb Snatcha: IND 38; RBA 65
Kya-Pi: RE 3; HSS 34; RS 22

—L—

Lade Bac: RBH 80
Lady Saw: A40 18; H100 7; HA 7; HSS 72; T40 2
Ladytron: EA 13
La Ley: LA 60; LPA 20
Holly Lamar: CS 51
La Musica A Della Mafia: WM 13
Lamya: DC 11
Mark Lane: HSS 27; RS 26
Large Professor: HS 21; IND 21; RBA 52
Lasgo: DS 22
The Last Mr. Bigg: RBC 24

Vic Latino: EA 8; HS 29; IND 25
Avril Lavigne: B200 4; INT 23; A40 1, 27; AC 19; H100 10, 11; HA 10, 11; HSS 58; T40 3, 7; TSS 39
Donald Lawrence & The Tri-City Singers: GA 20
Layo & Bushwacka!: DC 10
Lectroluv: DC 41
Lesiem: NA 10
Gerald Levert: RA 40; RBH 42
Yvonne John Lewis: DC 30
Liberacion: HS 17; LA 7; RMA 2; RMS 38
Salvitore Licitra: CL 12
Lifehouse: B200 70; CC 2; A40 26
Lil' Fate: RA 62; RBH 61; RS 51
Lil' Flip: B200 36; RBA 10; RA 72; RBH 73
Lil Genius: HSS 34; RS 22
Lil Jon & The East Side Boyz: RA 75; RBH 75; RS 48
Lil' Mo: H100 18; HA 19; RA 48; RBH 50; RP 20; RS 64; T40 16
Lil' Tykes: HSS 28; RS 24
Lil Wayne: B200 163; RBA 39
Aaron Lines: CS 30
Linkin Park: B200 43, 99
Little Milton: BL 12
German Lizarraga: LA 44; LT 18; RMS 6
LL Cool J: H100 8; HA 6; HSS 14; RA 1, 74; RBH 1, 76; RP 3; RS 4
London Symphony Orchestra: CX 12
Lonestar: CA 31; CS 27
Loon: H100 23, 79; HA 21; HSS 74; RA 27, 61; RBH 28, 60, 87; RP 14; RS 27, 45, 54; T40 20
Angel Lopez: LPS 21; LT 31; TSS 10
Jennifer Lopez: DS 1; H100 17; HA 17; HSS 15; RA 33; RBH 34; RS 43; T40 17
Patty Loveless: BG 10
Ludacris: B200 97; RBA 58; H100 19; HA 18; HSS 45; RA 11, 62; RBH 12, 61; RP 7; RS 34, 51
Lynyrd Skynyrd: PCA 21

—M—

Yo-Yo Ma: CL 7; CX 7
Mack 10: IND 40; RBA 47; RA 65; RBH 66
Mad Lion: HSS 51; RS 21
Madonna: PCA 45; A40 32; DS 18; H100 28; HA 30; T40 14
Mana: B200 124; LA 3; LPA 3; LPS 5; LT 11; TSS 20
Aimee Mann: B200 158; IND 8
Manny Manuel: TSA 16; TSS 40
Michael Manson: CJ 25
Victor Manuelle: TSS 19
Mario: B200 71; RBA 24; H100 75; HA 68; RA 18; RBH 18; RS 46, 65
Bob Marley: PCA 15; RBC 9
Bob Marley And The Wailers: RE 7
Damian "Jr. Gong" Marley: RE 10
Branford Marsalis Quartet: JZ 23
Brad Martin: CS 52
Angie Martinez: B200 146; RBA 46; H100 18; HA 19; RA 48; RBH 50; RP 20; RS 64; T40 16
Mary Mary: B200 129; CC 8; GA 1; RBA 48
Masque: CJ 18
Master P: RBH 79; RS 41
matchbox twenty: A40 13; H100 57; HA 59; T40 26
Keiko Matsui: CJ 6; HS 35
Dave Matthews Band: B200 59; A40 3; H100 64; HA 62; T40 29
John Mayall and the Bluesbreakers: BL 6
John Mayer: B200 28, 121; INT 22; A40 7, 9; AC 12; H100 38; HA 36; T40 23, 34
Maysa: CJ 17
M'Black: DC 26
Martina McBride: B200 72; CA 8; CS 3, 38; H100 45; HA 44
Delbert McClinton: B200 134; BL 1, 7; CA 18; IND 3
Nicole J. McCloud: DC 14
Donnie McClurkin: RBC 7
Neal McCoy: CS 49
John McDermott: WM 14
Reba McEntire: CA 56
Tim McGraw: B200 120, 200; CA 15, 25; CCA 25; CS 13; H100 70, 85; HA 66
Marion Meadows: CJ 16
Mediaeval Babes: NA 15
Brad Mehldau: JZ 7
John Mellencamp: PCA 50
Roy D. Mercer: CA 69
MercyMe: B200 73, 152; CC 3, 10
Metallica: PCA 20
M-Factor: DC 12
Midwikid: RBA 41
Mighty Clouds Of Joy: GA 37
Miguel Migs: EA 18
Rhett Miller: HS 26
Mim: DC 35
Kylie Minogue: B200 164
Ismael Miranda: LT 35; TSS 6
Mississippi Mass Choir: GA 33
Moby: EA 7; DC 16
Monchy & Alexandra: LA 40; TSA 5; TSS 11
Jane Monheit: HS 40; IND 30; JZ 4
Monica: RS 61
Alejandro Montaner: LPS 22; LT 44
Ricardo Montaner: LPS 13, 17; LT 17, 26; TSS 8
Pilar Montenegro: LA 38; LPA 15; WM 7; LT 47
John Michael Montgomery: B200 110; CA 13; CS 25
Montgomery Gentry: B200 115; CA 14, 53; CS 6; H100 47; HA 45
Allison Moorer: CA 73
Chante Moore: AC 20
Morcheeba: DC 7
Craig Morgan: CS 55
Mos Def: HSS 66; RA 73; RBH 71; RS 39
Lou Mosley: HSS 41; RS 40
Brandy Moss-Scott: HSS 19; RS 5
Mr. Ball: RA 44; RBH 45
Mr. Cheeks: HSS 24; RS 28
Ms. Jade: H100 96; HSS 75; RA 49, 58; RBH 47, 59; RS 38
Mudvayne: RO 32
Musiq: B200 95; RBA 23; H100 25, HA 22; RA 6, 24; RBH 6, 24
Anne-Sophie Mutter: CL 9
Mystikal: RBA 99; H100 19; HA 18; HSS 45; RA 11; RBH 12; RP 7; RS 34

—N—

Naam Brigade: HS 48; RBA 38
Nappy Roots: B200 44; RBA 20; H100 29; HA 28; RA 14; RBH 13; RP 11; RS 58
Narcotic Thrust: DC 30
Nashom: DC 46
Nas: B200 40; RBA 11; DS 1; HSS 15; RS 43
Nate Dogg: H100 89; RA 51; RBH 51; RP 24
Natures Problem: RBA 89
Ednita Nazario: LA 42; LPA 17; LPS 27; TSS 23
Nelly: B200 5; PCA 31; RBA 4; RBC 13; H100 1, 39; HA 1, 37; HSS 49, 56; RA 2, 30, 39; RBH 2, 27, 41; RP 1, 18; RS 29; T40 1, 30
Willie Nelson: CA 44; CCA 8; PCA 35
N*E*R*D*: B200 142; RBA 90
New Found Glory: B200 102; MO 23
Newsboys: CC 27, 29
Next: RA 45; RBH 49
Joe Nichols: CA 27; HS 7; CS 7
Nickelback: B200 89; RO 2
Nickel Creek: B200 104; BG 2; CA 12; CCA 12; IND 1; PCA 47; CS 56
Tito Nieves: LT 35; TSS 6
Nine Days: A40 38
Nirvana: H100 51; HA 50; MO 1; RO 4
The Nitty Gritty Dirt Band: B200 156; BG 3; CA 21
Nivea: H100 58; HA 74; HSS 3; RA 50; RBH 36; RS 1
No Doubt: B200 50; A40 18; H100 7; HA 7; HSS 72; T40 2
Non Phixion: RS 60
Nichole Nordeman: B200 176; CC 13; HS 5
N.O.R.E.: B200 194; RBA 80; H100 30; HA 27; HSS 54; RA 17; RBH 17; RP 9; RS 32; T40 36
Smokie Norful: GA 14
Bebo Norman: CC 28; HS 31
No Secrets: HSS 35
The Notorious B.I.G.: RBC 11, 12; RS 47, 52
'N Sync: HSS 49
Nueva Era: TSS 24

—O—

Paul Oakenfold: EA 4; DC 28; H100 63; HA 65; T40 27
Eliades Ochoa: TSA 13
Sinead O'Connor: B200 139; IND 6; INT 21; WM 1; DC 39
Ok Go: HS 15; MO 26
Old & In The Gray: BG 9; CA 72
La Onda: LT 42; RMS 19
Yoko Ono: DC 50
Oobie: RA 75; RBH 75; RS 48
Los Originales De San Juan: LA 29, 55; RMA 16
Claudette Ortiz: H100 80; HSS 20; RA 25; RBH 25; RS 75
Joan Osborne: IND 27
Kelly Osbourne: HSS 12
Our Lady Peace: B200 55; A40 12; H100 54; HA 58; MO 20; RO 38; T40 24

—P—

Petey Pablo: RBH 89; RS 66
Joe Pace: GA 16
Brad Paisley: CA 28; CS 26
Suzanne Palmer: DC 45
Palomo: RMS 35
Laszlo Panaflex: DC 31
Papa Roach: MO 34; RO 29, 34
Dolly Parton: BG 5; CA 38; IND 26
Pastor Troy: B200 35; RBA 3; H100 96; HSS 75; RA 49; RBH 47; RS 38
Sean Paul: H100 13; HA 13; HSS 5; RA 5; RBH 5, 98; RP 6; RS 8
Luciano Pavarotti: CL 5
P. Diddy: H100 22, 23, 79; HA 20, 21; RA 15, 27; RBH 15, 28, 87; RP 8, 14; RS 45, 54; T40 20, 32
Pearl Jam: H100 43; HSS 2; MO 6; RO 8
Jennifer Pena: HS 30; LA 12; RMA 6; LPS 10; LT 2; RMS 5; TSS 22
Dottie Peoples: GA 11; RBA 86
Murray Perahia: CL 13
Pesado: RMS 34
Tom Petty And The Heartbreakers: B200 9; INT 7; PCA 16; RO 25
Pieces Of A Dream: CJ 14
Pillar: CC 40; HS 49
Pink: B200 23; A40 22; DS 10, 25; H100 27; HA 31; T40 15, 40
Pink Floyd: PCA 12
Pinmonkey: B200 126; CA 17; HS 3
Alexandre Pires: LA 56; LPA 19; LPS 15; LT 24; TSS 37
Playero: LA 71
Play: B200 106; HSS 38
P.O.D.: B200 84; CC 5; RO 28
El Poder Del Norte: RMS 31
Point Of Grace: B200 175; CC 12
The Police: B200 77
Carlos Ponce: LPS 36
Elvis Presley: B200 1; CA 1; INT 1; HSS 37, 73
Prince: B200 151
Prodigy: DS 23
Project 86: CC 33; HS 36
Project Pat: B200 150; RBA 33
Proof: HSS 61
Prymary Colorz: RBA 70; HSS 13; RBH 93; RS 3
Psycho Radio: DC 48
Puddle Of Mudd: B200 42; H100 53; HA 51; MO 2; RO 1, 17
Puretone: DC 5; DS 21

—Q—

Queens Of The Stone Age: B200 69; MO 24; RO 35
Milly Quezada: TSA 14
Domingo Quinones: TSS 27, 28
A.B. Quintanilla Y Los Kumbia Kings: LA 23; LPA 11; LPS 33

—R—

Rabanes: TSS 18
Racket City: HSS 67; RS 16
Rae & Christian: DC 42
Rah Digga: HSS 13; RBH 93; RS 3
Rampage: HSS 53; RA 55; RBH 53; RS 23
Kenny Rankin: JZ 19
RA: RO 36
Rascal Flatts: CCA 1; PCA 1; CS 9; H100 52; HA 49
Rayvon: RE 12
Los Razos: LA 47
Otis Redding: RBC 25
Joshua Redman: JZ 11
Redman: H100 65, 74; HA 69, 72; HSS 7, 57; RA 19; RBH 19; RP 19; RS 10; T40 25
Red Hot Chili Peppers: B200 49; H100 76; HA 75; MO 8, 9; RO 13, 24
Reina: DC 21
Rene: LPS 38
Res: DS 24
The Riddler: EA 25
Los Rieleros Del Norte: LA 65; LT 23; RMS 8
LeAnn Rimes: B200 25; CA 5, 50; A40 28; AC 13; HSS 52
Lee Ritenour: CJ 11
Jerry Rivera: LA 34; TSA 2; LPS 8; LT 6; TSS 2
Lupillo Rivera: HS 20; LA 9; RMA 3; LT 14; RMS 2
Daniel Rodriguez: CX 5
Kenny Rogers: CA 64
The Rolling Stones: B200 3; INT 3; RO 21
Linda Ronstadt: B200 195; CA 23
Kelly Rowland: H100 1, 62; HA 1, 61; RA 2, 57; RBH 2, 56; RP 1; T40 1, 35
Royksopp: DC 40
Rozelly: IND 43; RBA 55
Paulina Rubio: H100 99; LPS 4, 30; LT 9; TSS 13
Ruff Endz: RBA 98; RA 31; RBH 35
Tammy Ruggeri: H100 23; HA 21; RA 27; RBH 28; RP 14; RS 54; T40 20
Jack Russell: AC 29
John Rzeznik: A40 36

—S—

Sacario: H100 18; HA 19; RA 48; RBH 50; RP 20; RS 64; T40 16
Sade: DS 15
Saliva: MO 12; RO 14
Joe Sample: CJ 19
Gilberto Santa Rosa: LA 19; TSA 1; LPS 11; LT 5, 35; TSS 1, 6
Juelz Santana: H100 4; HA 3; HSS 31; RA 7; RBH 7; RP 4; RS 20; T40 8
Santana: PCA 39; A40 4; AC 15; H100 12; HA 12; T40 11
Antony Santos: TSA 19
Alejandro Sanz: LA 27; LPA 12
Marvin Sapp: GA 22
Yoskar Sarante: TSS 31
Sasha: EA 17
Sassey: RS 73
Scarface: B200 75; RBA 15; RA 62; RBH 61, 77; RS 51, 70
Josey Scott: A40 15; T40 31
Joan Sebastian: LA 69; LPS 32; LT 46
Secret Garden: NA 9
Seether: B200 167; MO 17; RO 19
Bob Seger & The Silver Bullet Band: PCA 8
Seiko: DC 19
Selena: B200 188; LA 5; LPA 5
Erick Sermon: H100 74; HA 72; HSS 7; RA 19; RBH 19; RP 19; RS 10
Shaggy: RE 8
Shakira: B200 63; DC 37; H100 86; LPS 28; LT 48
Sham: HSS 53; RA 55; RBH 53; RS 23
Shawnna: RA 62; RBH 61; RS 51
SheDaisy: CA 41
Duncan Sheik: A40 23
Shekinah Glory Ministry: GA 10; IND 45
Blake Shelton: CA 34
Shemekia Copeland: BL 3
Shifty Shellshock: DC 28; H100 63; HA 65; T40 27
The Silk Road Ensemble: CX 7
Simple Plan: HS 45
Sin Bandera: LA 21; LPA 10; LPS 9, 26; LT 10; RMS 27; TSS 17
Daryle Singletary: CS 45
Sixpence None The Richer: A40 24; HSS 70
Sizzla: RE 6
Skillz: RBH 83; RS 44
Slum Village: RBA 50; RBH 82
Smilez & Southstar: RBA 59
Anthony Smith: CA 62; CS 42
Michael W. Smith: B200 103; CC 6
Pastor Keith Smith: GA 26
Snoop Dogg: RA 66; RBH 68
Socios Del Ritmo: LT 27; RMS 11
Marco Antonio Solis: LA 48; LPA 18; LPS 14; LT 21; TSS 26
Soluna: HSS 18
Something Corporate: HS 33
Spanish Harlem Orchestra: LA 64; TSA 9
Britney Spears: B200 179
Spliff Star: HSS 53; RA 55, 68; RBH 53, 69; RS 23
Bruce Springsteen: B200 33; INT 14; HSS 17
SR-71: MO 27
Ralph Stanley: BG 14
Terry Steele: HSS 10; RBH 97; RS 7
Tommy Shane Steiner: CS 48
Rod Stewart: B200 144
Sting: B200 77
Rebecca St. James: CC 30
St. Lunatics: RA 39; RBH 41
Angie Stone: RBA 45; RA 64; RBH 64
Stone Sour: B200 66; MO 7; RO 6
George Strait: B200 148; CA 20, 32; CCA 17; CS 11; H100 60; HA 56
The Strokes: B200 108; MO 18
Styles: B200 127; RBA 42; H100 17, 66; HA 17, 60; RA 21, 33; RBH 21, 34; RP 16; T40 17
Sublime: PCA 42
Sugarcult: HS 11; IND 15; MO 33
Supa Nat: HSS 71; RS 25
Superchick: CC 19; HS 10
Superchumbo: DC 17
Supreme Beings Of Leisure: EA 20; DC 27
Keith Sweat: B200 145; RBA 32; RBC 14; RBH 80
System Of A Down: B200 47; H100 69; HA 64; MO 3; RO 5

—T—

Taking Back Sunday: IND 50
Talib Kweli: HSS 47; RBH 86; RS 36
Tank: RA 38; RBH 39
Taproot: MO 30; RO 20
Tateeze: H100 46; HA 47; HSS 60; RA 23; RBH 23; RP 15; RS 31
T.A.T.U.: DC 13; HSS 4
Corey Taylor: MO 7; RO 6
James Taylor: B200 31; INT 11; PCA 4; AC 22
Tech Nqne: IND 13; RBA 93
Tela: B200 116; RBA 18
Los Temerarios: IND 42; LA 17, 26; RMA 9, 14; LPS 29; LT 22; RMS 25
Terrell a.k.a Ghetto Romeo: RS 73
Los Terribles Del Norte: LA 49
John Tesh: CC 37; NA 7
Jimmy Thackery: BL 10
Thelia: HS 18; LA 8; LPA 6; LPS 3; LT 1; RMS 17; TSS 3
The Rayne: RA 32; RBH 32
Theory Of A Deadman: B200 187; RO 12
Thick Dick: DC 8
Thievery Corporation: B200 169; EA 2; HS 4; IND 9
Third Day: CC 26
Thursday: IND 36
Tiger Army: IND 46
Los Tigres Del Norte: LT 19; RMS 7
Pam Tillis: CA 68
Timbaland: RA 58; RBH 59
Justin Timberlake: H100 14; HA 16; HSS 26; RA 67; RBH 63; RS 14; T40 10
Aaron Tippin: CA 39; CS 40
TLC: H100 71; HA 70; RA 37; RBH 37
tobyMac: CC 38; HS 46
Chris Tomlin: CC 35; HS 41
Tonex: GA 38
Tonic: A40 37
Total: HSS 51; RS 21
Toya: H100 4; HA 3; HSS 31; RA 7; RBH 7; RP 4; RS 20; T40 8
Trapt: RO 37
Faith Trent: DC 25
Obie Trice: RS 72
Trick Daddy: B200 54; RBA 17; H100 92; RS 37
Trick Pony: CA 47; CS 31
Trina: B200 88; RBA 19
Trin-i-tee 5:7: CC 16; GA 4; RBA 43
Travis Tritt: B200 81; CA 9; CCA 10, 22; PCA 40; CS 19
Lola Troy: RBH 80
Truck Turner: RBA 68
TRUSTcompany: B200 82; H100 91; MO 11; RO 18
Truth Hurts: RBA 75; RBH 84
Los Tucanes De Tijuana: LA 33; RMA 19; LT 15; RMS 3, 37
Tanya Tucker: CA 49; CS 39
Josh Turner: CS 46
Shania Twain: CCA 6; PCA 26; CS 15; H100 59; HA 55
Tweet: RBA 74
Twista: RBC 17
Ronan Tynan: WM 14
Steve Tyrell: JZ 10

—U—

U2: A40 19; H100 88; MO 36; RO 27
UB40: RE 4
UGK: B200 155; RBA 25
Uncle Kracker: B200 78; A40 11; T40 33
Underworld: EA 5; DC 3
Union Station: BG 4; CA 33
Keith Urban: B200 11; CA 3; CCA 21; CS 1; H100 26; HA 23
Adolfo Urias Y Su Lobo Norteno: RMS 29
Polo Urias Y Su Maquina Nortena: RMS 23
The Used: HS 8; MO 29
Usher: DS 7; HSS 65; RBH 88; RS 63

—V—

Chucho Valdes: JZ 21
Ian Van Dahl: DS 6; HSS 63
Luther Vandross: RBA 85; H100 93
Luis Vargas: TSA 19
PhR Vassar: CA 42; CS 5; H100 48; HA 46
Sarah Vaughen: JZ 24
Stevie Ray Vaughan And Double Trouble: B200 197; BL 2, 13
Vico C: LA 41; LPA 16
Alicia Villarreal: LA 57
Fernando Villalona: TSS 33
Rhonda Vincent: BG 12
The Vines: B200 56; MO 38
Vita: H100 77; RP 23
Carlos Vives: LA 37; TSA 3; LPS 24; LT 37; TSS 34

—W—

The Wailers: PCA 15; RBC 9
Hezekiah Walker & The Love Fellowship Crusade Choir: CC 20; GA 5; HS 13; RBA 87
The Wallflowers: A40 39
Paul Wall: RBA 97
Dinah Washington: DC 42
Kim Waters: CJ 7; HS 47; IND 32; RBA 92
Latanza Waters: DC 8
Muddy Waters: BL 9
Russell Watson: B200 114; CX 1, 9
WC: H100 89; RA 51, 65; RBH 51, 66; RP 24
Weebie: RBH 79
Karyn White: DC 18
The White Stripes: B200 113; MO 22
Who Da Funk: DC 34
Widelife: DC 1; DS 11
Doug Williams: GA 27
Hank Williams: CA 61
Hank Williams Jr.: CCA 18
John Williams: CX 12
Joy Williams: CC 32; HS 34
Kelly Willis: CA 52
Lee Williams And The Spiritual QC's: GA 39
Melvin Williams: GA 27
Michelle Williams: GA 17
Mark Wills: CS 29
Cassandra Wilson: JZ 16, 20
Bridgette Wilson-Sampras: CS 48
CeCe Winans: GA 32
Mario Winans: H100 23; HA 21; RA 27; RBH 28; RP 14; RS 54; T40 20
The Winans: GA 36
George Winston: NA 3
Lee Ann Womack: B200 138; CA 19; CCA 11; PCA 46; CS 59
Women Of Faith: CC 36; HS 42
Wayne Wonder: RA 60; RBH 62
Darryl Worley: B200 199; CA 24; CS 18, 41; H100 78

—X—

Xzibit: B200 8; RBA 1; RA 42; RBH 43

—Y—

Yaire: LPS 25; LT 50; TSS 35
Yanou: AC 26; DS 4; H100 36; HA 38; HSS 44; T40 19
Yasmeen: HSS 9; RBH 99; RS 9
Ying Yang Twins: IND 12; RBA 56; RA 44; RBH 45
Young MC: HSS 6; RBH 92; RS 2

—Z—

Charlie Zaa: LPS 34
Zoegirl: CC 34; EA 9; HS 37

—SOUNDTRACKS—

Amelie: WM 9
American Idol: Greatest Moments: B200 10; INT 18; STX 1
Barbershop: B200 74; RBA 22; STX 5
Big Idea's Jonah — A Veggietales Movie: B200 162; STX 11
Blade 2: EA 14
Brown Sugar: B200 18; RBA 2; STX 2
Buffy The Vampire Slayer: "Once More, With Feeling": B200 140; INT 13; STX 9
El Cion: LA 32; LPA 13
Coyote Ugly: CCA 5; PCA 14; STX 13
Disney's Lilo & Stitch: B200 177; STX 14
Down From The Mountain: BG 8; CA 71
Finding Forrester: JZ 17
Grease: STX 20
I Am Sam: STX 18
Like Mike: STX 23
Lizzie McGuire: B200 107; STX 7
The Lord Of The Rings: The Fellowship Of The Ring: STX 21
Monsoon Wedding: WM 8
Moulin Rouge: B200 136; STX 8
Moulin Rouge 2: STX 24
My Big Fat Greek Wedding: WM 11
O Brother, Where Art Thou?: B200 64; BG 1; CA 7; STX 4
Providence: STX 25
Queen Of The Damned: STX 16
Save The Last Dance: STX 22
Scooby-Doo: STX 19
The Scorpion King: B200 170; STX 12
Shrek: B200 198; STX 15
Songcatcher: BG 13
Spider-Man: STX 17
Sweet Home Alabama: B200 61; STX 3
A Walk To Remember: B200 141; STX 10
XXX: B200 93; RBA 96; STX 6

—VARIOUS ARTISTS—
on The Billboard 200

Disneymania: Superstar Artists Sing Disney ...Their Way!: 112
Irv Gotti Presents The Inc: 180
iWorship: A Total Worship Experience: 76
Ludacris Presents Disturbing The Peace: Golden Grain: 21
Monsta Jamz: 160
Now 10: 29
Now 9: 143
P. Diddy & Bad Boy Records Present... We Invented The Remix: 119
Pure Moods IV: 149
Radio Disney Jams: Vol. 5: 165
Reggae Gold 2002: 137
Snoop Dogg Presents... Doggy Style Allstars, Welcome To The House, Vol. 1: 190
Songs For A Purpose Driven Life: 182
Totally Hits 2002: 132
WOW Christmas: 118
WOW Hits 2003: 45

Billboard MODERN ROCK TRACKS™ — October 26, 2002

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Title (Imprint/Promotion Label)	Artist
1	2	YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE (NUMBER 1 — 1 Week At Number 1)	Nirvana
2	3	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	1	AERIALS AMERICAN/COLUMBIA	System Of A Down
4	4	ALL MY LIFE ROSWELL/RCA	Foo Fighters
5	5	PRAYER REPRISE	Disturbed
6	7	I AM MINE EPIC	Pearl Jam
7	9	BOTHER ROADRUNNER/IDJMG	Stone Sour Featuring Corey Taylor
8	10	THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers
9	6	BY THE WAY WARNER BROS.	Red Hot Chili Peppers
10	13	COCHISE INTERSCOPE/EPIC	Audioslave
11	11	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
12	15	ALWAYS ISLAND/IDJMG ◄ AIRPOWER ►	Saliva
13	14	THE RED EPIC	Chevelle
14	17	LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte
15	9	SWEETNESS DREAMWORKS	Jimmy Eat World
16	20	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
17	19	FINE AGAIN WIND-UP	Seether
18	21	SOMEDAY RCA ◄ AIRPOWER ►	The Strokes
19	12	RUNNING AWAY ISLAND/IDJMG	Hoobastank
20	22	INNOCENT COLUMBIA	Our Lady Peace
21	16	WARNING IMMORTAL/EPIC	Incubus
22	25	DEAD LEAVES AND THE DIRTY GROUND THIRD MAN/V2	The White Stripes
23	16	MY FRIENDS OVER YOU DRIVE-THRU/MCA	New Found Glory
24	28	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
25	23	THOUGHTLESS IMMORTAL/EPIC	Korn
26	27	GET OVER IT CAPITOL	Ok Go
27	36	TOMORROW RCA	SR-71
28	32	LOSE YOURSELF SHADY/INTERSCOPE	Eminem
29	29	THE TASTE OF INK REPRISE	The Used
30	36	POEM VELVET HAMMER/ATLANTIC	Taproot
31	24	HATE TO SAY I TOLD YOU SO EPITAPH/BURNING HEART/REPRISE	The Hives
32	35	REMEMBER ME ISLAND/IDJMG	Hoobastank
33	33	PRETTY GIRL (THE WAY) ULTIMATUM/ARTEMIS	Sugarcult
34	38	TIME AND TIME AGAIN DREAMWORKS	Papa Roach
35	NEW	A PRAISE CHORUS DREAMWORKS	Jimmy Eat World
36	26	ELECTRICAL STORM INTERSCOPE	U2
37	NEW	PITIFUL ELEKTRA/EEG	Blindside
38	30	GET FREE ENGINEROOM/CAPITOL	The Vines
39	31	IN MY PLACE CAPITOL	Coldplay
40	NEW	THERE IS MCA	Box Car Racer

Billboard MAINSTREAM ROCK TRACKS™ — October 26, 2002

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Title (Imprint/Promotion Label)	Artist
1	4	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE (NUMBER 1 — 1 Week At Number 1)	Puddle Of Mudd
2	1	NEVER AGAIN ROADRUNNER/IDJMG	Nickelback
3	3	PRAYER REPRISE	Disturbed
4	7	YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE	Nirvana
5	2	AERIALS AMERICAN/COLUMBIA	System Of A Down
6	5	BOTHER ROADRUNNER/IDJMG	Stone Sour Featuring Corey Taylor
7	6	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
8	5	I AM MINE EPIC	Pearl Jam
9	13	COCHISE INTERSCOPE/EPIC	Audioslave
10	10	ALL MY LIFE ROSWELL/RCA	Foo Fighters
11	12	THE RED EPIC	Chevelle
12	11	NOTHING COULD COME BETWEEN US ROADRUNNER/IDJMG	Theory Of A Deadman
13	9	BY THE WAY WARNER BROS.	Red Hot Chili Peppers
14	18	ALWAYS ISLAND/IDJMG	Saliva
15	14	THOUGHTLESS IMMORTAL/EPIC	Korn
16	11	I STAND ALONE REPUBLIC/UNIVERSAL/UMRG	Godsmack
17	15	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
18	16	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
19	19	FINE AGAIN WIND-UP	Seether
20	24	POEM VELVET HAMMER/ATLANTIC	Taproot
21	21	DON'T STOP VIRGIN	The Rolling Stones
22	22	PITIFUL ELEKTRA/EEG	Blindside
23	23	POLYAMOROUS HOLLYWOOD	Breaking Benjamin
24	24	THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers
25	29	THE LAST DJ WARNER BROS.	Tom Petty And The Heartbreakers
26	26	NOT AFRAID WARNER BROS.	Earshot
27	27	ELECTRICAL STORM INTERSCOPE	U2
28	20	SATELLITE ATLANTIC	P.O.D.
29	31	TIME AND TIME AGAIN DREAMWORKS	Papa Roach
30	32	RUNNING AWAY ISLAND/IDJMG	Hoobastank
31	33	EVERYDAY ISLAND/IDJMG	Bon Jovi
32	NEW	NOT FALLING EPIC	Mudvayne
33	36	REMEMBER ME ISLAND/IDJMG	Hoobastank
34	30	SHE LOVES ME NOT DREAMWORKS	Papa Roach
35	38	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
36	NEW	DO YOU CALL MY NAME REPUBLIC/UNIVERSAL/UMRG	RA
37	NEW	HEADSTRONG WARNER BROS.	Trapt
38	37	INNOCENT COLUMBIA	Our Lady Peace
39	34	CAPRICORN (A BRAND NEW NAME) IMMORTAL/VIRGIN	30 Seconds To Mars
40	NEW	THINGS'VE CHANGED 33RD STREET	Sammy Hagar And The Waboritas

Billboard TOP 40 TRACKS™ — October 26, 2002

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Title / Artist / Imprint/Promotion Label
1	1	DILEMMA — NELLY FEATURING KELLY ROWLAND — FO' REEL/UNIVERSAL/UMRG (NUMBER 1 — 7 Wks At No. 1)
2	5	UNDERNEATH IT ALL — NO DOUBT FEATURING LADY SAW — INTERSCOPE
3	6	SK8ER BOI — AVRIL LAVIGNE — ARISTA
4	5	GANGSTA LOVIN' — EVE FEATURING ALICIA KEYS — RUFF RYDERS/INTERSCOPE
5	6	ONE LAST BREATH — CREED — WIND-UP
6	17	LOSE YOURSELF — EMINEM — SHADY/INTERSCOPE
7	6	COMPLICATED — AVRIL LAVIGNE — ARISTA
8	14	HEY MA — CAM'RON FEAT. JUELZ SANTANA, FREEKEY ZEKEY & TOYA — ROC-A-FELLA/DEF JAM/IDJMG
9	6	A MOMENT LIKE THIS — KELLY CLARKSON — RCA
10	5	LIKE I LOVE YOU — JUSTIN TIMBERLAKE — JIVE
11	15	THE GAME OF LOVE — SANTANA FEATURING MICHELLE BRANCH — ARISTA
12	7	GOTTA GET THRU THIS — DANIEL BEDINGFIELD — ISLAND/IDJMG
13	15	GOODBYE TO YOU — MICHELLE BRANCH — MAVERICK/WARNER BROS.
14	19	DIE ANOTHER DAY — MADONNA — WARNER BROS.
15	15	JUST LIKE A PILL — PINK — ARISTA
16	19	IF I COULD GO! — ANGIE MARTINEZ FEATURING LIL' MO & SACARIO — ELEKTRA/EEG
17	22	JENNY FROM THE BLOCK — JENNIFER LOPEZ FEATURING JADAKISS & STYLES — EPIC
18	19	ORDINARY DAY — VANESSA CARLTON — A&M/INTERSCOPE
19	15	HEAVEN — DJ SAMMY & YANOU FEATURING DO — ROBBINS
20	14	I NEED A GIRL (PART TWO) — P. DIDDY & GINUWINE — BAD BOY/ARISTA
21	26	WORK IT — MISSY "MISDEMEANOR" ELLIOTT — THE GOLD MIND/ELEKTRA/EEG
22	20	HAPPY — ASHANTI — MURDER INC./DEF JAM/IDJMG
23	23	NO SUCH THING — JOHN MAYER — AWARE/COLUMBIA
24	25	SOMEWHERE OUT THERE — OUR LADY PEACE — COLUMBIA
25	24	DIRRTY — CHRISTINA AGUILERA FEATURING REDMAN — RCA
26	31	DISEASE — MATCHBOX TWENTY — ATLANTIC
27	29	STARRY EYED SURPRISE — OAKENFOLD FEATURING SHIFTY SHELLSHOCK — MAVERICK/REPRISE
28	19	CLEANIN' OUT MY CLOSET — EMINEM — WEB/AFTERMATH/INTERSCOPE
29	30	WHERE ARE YOU GOING — DAVE MATTHEWS BAND — RCA
30	14	HOT IN HERRE — NELLY — FO' REEL/UNIVERSAL/UMRG
31	24	HERO — CHAD KROEGER FEATURING JOSEY SCOTT — COLUMBIA/ROADRUNNER/IDJMG
32	31	TRADE IT ALL — FABOLOUS FEATURING P. DIDDY & JAGGED EDGE — EPIC
33	35	IN A LITTLE WHILE — UNCLE KRACKER — LAVA
34	39	YOUR BODY IS A WONDERLAND — JOHN MAYER — AWARE/COLUMBIA
35	38	STOLE — KELLY ROWLAND — MUSIC WORLD/COLUMBIA
36	31	NOTHIN' — N.O.R.E. — DEF JAM/IDJMG
37	40	RUNNING AWAY — HOOBASTANK — ISLAND/IDJMG
38	NEW	DON'T KNOW WHY — NORAH JONES — BLUE NOTE/VIRGIN
39	NEW	THE KETCHUP SONG (HEY HAH) — LAS KETCHUP — COLUMBIA
40	NEW	FAMILY PORTRAIT — PINK — ARISTA

Billboard ADULT CONTEMPORARY™ — October 26, 2002

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Title (Imprint/Promotion Label)	Artist
1	1	A THOUSAND MILES A&M/INTERSCOPE (NUMBER 1 — 6 Weeks At Number 1)	Vanessa Carlton
2	2	CRY WARNER BROS.	Faith Hill
3	4	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
4	5	DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
5	3	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
6	7	HERO INTERSCOPE	Enrique Iglesias
7	6	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
8	8	TO WHERE YOU ARE 143/REPRISE	Josh Groban
9	10	A NEW DAY HAS COME EPIC	Celine Dion
10	12	A MOMENT LIKE THIS RCA	Kelly Clarkson
11	9	I'M ALIVE EPIC	Celine Dion
12	14	NO SUCH THING AWARE/COLUMBIA	John Mayer
13	15	LIFE GOES ON CURB	LeAnn Rimes
14	11	YOU WINDHAM HILL/RCA	Jim Brickman Featuring Jane Krakowski
15	18	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
16	16	WHEN YOU LIE NEXT TO ME BNA	Kellie Coffey
17	13	HERE I AM A&M/INTERSCOPE	Bryan Adams
18	17	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
19	19	COMPLICATED ARISTA	Avril Lavigne
20	20	ONE MORE TIME ARISTA	Kenny G Featuring Chante Moore
21	24	THROUGH THE RAIN MONARC/ISLAND/IDJMG	Mariah Carey
22	26	WHENEVER YOU'RE READY COLUMBIA	James Taylor
23	23	ALL BECAUSE OF YOU [illegible]	Chris Emerson
24	21	DANCE WITH ME JIVE	Michael Bolton
25	22	ORIGINAL SIN ROCKET/UNIVERSAL/UMRG	Elton John
26	NEW	HEAVEN ROBBINS	DJ Sammy & Yanou Featuring Do
27	25	OUT OF MY HEART (INTO YOUR HEAD) HOLLYWOOD	BBMak
28	27	THE NIGHT INSIDE ME ELEKTRA/EEG	Jackson Browne
29	NEW	FOR YOU [illegible]	Jack Russell
30	NEW	I NEVER KNEW LOGIC	Gloria Gaynor

Billboard ADULT TOP 40 TRACKS™ — October 26, 2002

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Title (Imprint/Promotion Label)	Artist
1	1	COMPLICATED ARISTA (NUMBER 1 — 13 Weeks At Number 1)	Avril Lavigne
2	2	ONE LAST BREATH WIND-UP	Creed
3	3	WHERE ARE YOU GOING RCA	Dave Matthews Band
4	7	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
5	5	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
6	4	THE MIDDLE DREAMWORKS	Jimmy Eat World
7	6	NO SUCH THING AWARE/COLUMBIA	John Mayer
8	9	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
9	10	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
10	8	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
11	14	IN A LITTLE WHILE LAVA	Uncle Kracker
12	12	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
13	17	DISEASE ATLANTIC	matchbox twenty
14	15	WHEREVER YOU WILL GO RCA	The Calling
15	11	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
16	13	FLAKE ENJOY/UNIVERSAL/UMRG	Jack Johnson
17	16	GOODBYE TO YOU MAVERICK/WARNER BROS.	Michelle Branch
18	22	UNDERNEATH IT ALL INTERSCOPE ◄ AIRPOWER ►	No Doubt Featuring Lady Saw
19	21	ELECTRICAL STORM INTERSCOPE	U2
20	19	STEVE MCQUEEN A&M/INTERSCOPE	Sheryl Crow
21	18	BIG MACHINE WARNER BROS.	Goo Goo Dolls
22	23	JUST LIKE A PILL ARISTA	Pink
23	24	ON A HIGH ATLANTIC	Duncan Sheik
24	27	BREATHE YOUR NAME SQUINT/CURB/REPRISE	Sixpence None The Richer
25	26	IN MY PLACE CAPITOL	Coldplay
26	28	SPIN DREAMWORKS	Lifehouse
27	30	SK8ER BOI ARISTA	Avril Lavigne
28	29	LIFE GOES ON CURB	LeAnn Rimes
29	35	THINKING OVER DREAMWORKS	Dana Glover
30	36	A MOMENT LIKE THIS RCA	Kelly Clarkson
31	37	A SORTA FAIRYTALE EPIC	Tori Amos
32	40	DIE ANOTHER DAY WARNER BROS.	Madonna
33	33	CRY WARNER BROS.	Faith Hill
34	34	ORDINARY DAY A&M/INTERSCOPE	Vanessa Carlton
35	31	RUNNING AWAY ISLAND/IDJMG	Hoobastank
36	NEW	I'M STILL HERE (JIM'S THEME) HOLLYWOOD	John Rzeznik
37	NEW	TAKE ME AS I AM UNIVERSAL/UMRG	Tonic
38	32	GOOD FRIEND EPIC	Nine Days
39	NEW	WHEN YOU'RE ON TOP INTERSCOPE	The Wallflowers
40	NEW	EVERYDAY ISLAND/IDJMG	Bon Jovi

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 87 modern rock stations, 86 adult contemporary stations and 81 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 20 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

A one-stop reference for anyone who buys talent or touring services

OVER 17,000 INTERNATIONAL LISTINGS:

Artists • Concert Promoters • Agents & Managers
Sound & Lighting Services • Venues • Clubs
Equipment Rentals • Staging & Special Effects
Security Services • Charter Transportation
Merchandisers • Insurance Companies

Order the Talent & Touring International Guide online
www.orderbillboard.com

or call 1.800.745.8922 • International: 815.734.1216
Fax: 740.382.5866 • By Mail: Send payment for $135 plus $7 S&H ($15 for international orders) with this ad to: Billboard Directories, PO Box 2011, Marion, OH 43306. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final. Also available on diskette and mailing labels - for information, email jjamin@billboard.com

BDTT3130I

OCTOBER 26 2002 Billboard HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	NUMBER 1 — **Dilemma** (11 Wks At No. 1) NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAL/UMRG)
2	2	16	**Gangsta Lovin'** EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)
3	3	9	**Hey Ma** CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
4	4	7	**Work It** MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
5	7	4	**Lose Yourself** EMINEM (SHADY/INTERSCOPE)
6	4	8	**Luv U Better** LL COOL J (DEF JAM/IDJMG)
7	9	9	**Underneath It All** NO DOUBT FEAT. LADY SAW (INTERSCOPE)
8	6	21	**One Last Breath** CREED (WIND-UP)
9	10	6	**A Moment Like This** KELLY CLARKSON (RCA)
10	5	22	**Complicated** AVRIL LAVIGNE (ARISTA)
11	13	7	**Sk8er Boi** AVRIL LAVIGNE (ARISTA)
12	22	4	**The Game Of Love** SANTANA FEAT. MICHELLE BRANCH (ARISTA)
13	17	7	**Gimme The Light** SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)
14	23	14	**Baby** ASHANTI (MURDER INC./DEF JAM/IDJMG)
15	16	10	**I Care 4 U** AALIYAH (BLACKGROUND)
16	15	8	**Like I Love You** JUSTIN TIMBERLAKE (JIVE)
17	36	3	**Jenny From The Block** JENNIFER LOPEZ (EPIC)
18	14	17	**Move B***h** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
19	19	12	**If I Could Go!** ANGIE MARTINEZ (ELEKTRA/EEG)
20	21	11	**Trade It All** FABOLOUS (EPIC)
21	12	21	**I Need A Girl (Part Two)** P. DIDDY & GINUWINE (BAD BOY/ARISTA)
22	30	6	**Dontchange** MUSIQ (DEF SOUL/IDJMG)
23	25	14	**Somebody Like You** KEITH URBAN (CAPITOL NASHVILLE)
24	11	17	**Cleanin' Out My Closet** EMINEM (WEB/AFTERMATH/INTERSCOPE)
25	20	14	**Gotta Get Thru This** DANIEL BEDINGFIELD (ISLAND/IDJMG)
26	29	9	**Goodbye To You** MICHELLE BRANCH (MAVERICK/WARNER BROS.)
27	18	21	**Nothin'** N.O.R.E. (DEF JAM/IDJMG)
28	28	9	**Po' Folks** NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
29	27	32	**A Thousand Miles** VANESSA CARLTON (A&M/INTERSCOPE)
30	42	2	**Die Another Day** MADONNA (WARNER BROS.)
31	26	17	**Just Like A Pill** PINK (ARISTA)
32	40	5	**When The Last Time** CLIPSE (STAR TRAK/ARISTA)
33	37	9	**Cry** FAITH HILL (WARNER BROS. [illegible])
34	31	12	**Beautiful Mess** DIAMOND RIO (ARISTA NASHVILLE)
35	24	18	**Happy** ASHANTI (MURDER INC./DEF JAM/IDJMG)
36	34	22	**No Such Thing** JOHN MAYER (AWARE/COLUMBIA)
37	33	26	**Hot In Herre** NELLY (FO' REEL/UNIVERSAL)
38	37	20	**Heaven** DJ SAMMY & YANOU FEAT. DO (ROBBINS)
39	35	13	**Stingy** GINUWINE (EPIC)
40	46	6	**Landslide** DIXIE CHICKS (MONUMENT/EMN)
41	38	10	**Ordinary Day** VANESSA CARLTON (A&M/INTERSCOPE)
42	41	29	**Soak Up The Sun** SHERYL CROW (A&M/INTERSCOPE)
43	48	10	**Work In Progress** ALAN JACKSON (ARISTA NASHVILLE)
44	45	5	**Where Would You Be** MARTINA MCBRIDE (RCA (NASHVILLE))
45	51	5	**My Town** MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
46	47	10	**American Child** PHIL VASSAR (ARISTA NASHVILLE)
47	53	7	**Oh Yeah!** BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
48	43	25	**The Middle** JIMMY EAT WORLD (DREAMWORKS)
49	58	4	**These Days** RASCAL FLATTS (LYRIC STREET)
50	52	2	**You Know You're Right** NIRVANA ([illegible])
51	63	3	**She Hates Me** PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
52	—	1	**'03 Bonnie & Clyde** JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/IDJMG)
53	55	17	**Running Away** HOOBASTANK (ISLAND/IDJMG)
54	72	2	**Love Of My Life (An Ode To Hip Hop)** ERYKAH BADU FEAT. COMMON (MCA)
55	62	2	**I'm Gonna Getcha Good!** SHANIA TWAIN (MERCURY (NASHVILLE))
56	61	4	**She'll Leave You With A Smile** GEORGE STRAIT (MCA NASHVILLE)
57	64	3	**The Ketchup Song (Hey Hah)** LAS KETCHUP (SONY DISCOS/COLUMBIA)
58	49	16	**Somewhere Out There** OUR LADY PEACE ([illegible])
59	68	2	**Disease** MATCHBOX TWENTY (ATLANTIC)
60	39	13	**Good Times** STYLES ([illegible])
61	67	5	**Stole** KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
62	60	20	**Where Are You Going** DAVE MATTHEWS BAND (RCA)
63	45	4	**Who's Your Daddy?** TOBY KEITH (DREAMWORKS (NASHVILLE))
64	56	11	**Aerials** SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
65	71	2	**Starry Eyed Surprise** OAKENFOLD FEAT. SHIFTY SHELLSHOCK (MAVERICK/REPRISE)
66	66	3	**Red Rag Top** TIM MCGRAW (CURB)
67	50	17	**Ten Rounds With Jose Cuervo** TRACY BYRD (RCA NASHVILLE)
68	70	3	**Braid My Hair** MARIO (3RD STREET/J)
69	57	8	**Dirrty** CHRISTINA AGUILERA FEAT. REDMAN (RCA)
70	—	1	**Girl Talk** TLC (ARISTA)
71	74	3	**Prayer** DISTURBED (REPRISE)
72	—	1	**React** ERICK SERMON FEAT. REDMAN (J)
73	—	4	**Don't Know Why** NORAH JONES (BLUE NOTE/VIRGIN)
74	—	1	**Don't Mess With My Man** NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
75	69	20	**By The Way** RED HOT CHILI PEPPERS (WARNER BROS.)

● Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 933 stations in Top 40, Pop, R&B Hip Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

OCTOBER 26 Billboard HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	NUMBER 1 — **A Moment Like This** (4 Wks At No. 1) KELLY CLARKSON (RCA)
2	—	1	**I Am Mine** PEARL JAM (EPIC)
3	2	14	**Don't Mess With My Man** NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
4	3	6	**All The Things She Said** T.A.T.U. (INTERSCOPE)
5	7	6	**Gimme The Light** SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)
6	13	4	**Heatseeker** YOUNG MC ([illegible])
7	56	2	**React** ERICK SERMON FEAT. REDMAN (J)
8	19	9	**Over The Years** GOOD BAD UGLY (PAPER [illegible])
9	8	13	**Blue Jeans** YASMEEN (MAGIC JOHNSON/MCA)
10	17	6	**Here And Now (Full Circle)** TERRI STEELE ([illegible])
11	6	10	**Long Time Gone** DIXIE CHICKS (MONUMENT/EMN)
12	9	9	**Papa Don't Preach** KELLY OSBOURNE (EPIC)
13	6	6	**If You Only Knew** PRYMARY COLORZ FEAT. [illegible]
14	33	9	**Luv U Better** LL COOL J (DEF JAM/IDJMG)
15	11	11	**I'm Gonna Be Alright** JENNIFER LOPEZ FEAT. NAS (EPIC)
16	14	21	**Day + Night** ISYSS FEAT. JADAKISS ([illegible])
17	17	13	**The Rising** BRUCE SPRINGSTEEN (COLUMBIA)
18	15	11	**For All Time** SOLUNA (DREAMWORKS)
19	26	17	**I Don't Really Know** BRANDY MOSS SCOTT (HEAVENLY TUNES)
20	10	16	**Two Wrongs** WYCLEF JEAN FEAT. CLAUDETTE ORTIZ ([illegible])
21	—	1	**Feel It Boy** BEENIE MAN FEAT. JANET (VP/VIRGIN)
22	21	46	**The Star Spangled Banner** WHITNEY HOUSTON (ARISTA)
23	18	11	**When The Last Time** CLIPSE (STAR TRAK/ARISTA)
24	23	42	**Lights, Camera, Action!** MR. CHEEKS (UNIVERSAL/UMRG)
25	24	12	**Sex, Money, & Music** ABOVE THE LAW ([illegible])
26	20	4	**Like I Love You** JUSTIN TIMBERLAKE (JIVE)
27	16	3	**Run 4 Us** MARK LANE ([illegible])
28	34	17	**Who U Rollin Wit?** LIL' TYKES FEAT. DON WON (MAMA'S BOY)
29	30	11	**Out Of My Heart (Into Your Head)** BBMAK (HOLLYWOOD)
30	—	1	**This Is My Party** FABOLOUS (DESERT STORM/ELEKTRA/EEG)
31	36	5	**Hey Ma** CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
32	29	24	**Grindin'** CLIPSE (STAR TRAK/ARISTA)
33	28	27	**Wherever You Will Go** THE CALLING (RCA)
34	22	7	**Me U Want** KAY PI FEAT. LIL GENIUS (CARIBBEAN GOLD)
35	25	17	**That's What Girls Do** NO SECRETS (JIVE)
36	22	7	**Full Moon** BRANDY (ATLANTIC)
37	5	18	**A Little Less Conversation** ELVIS PRESLEY VS. JXL (RCA)
38	35	57	**Us Against The World** PLAY (MUSIC WORLD/COLUMBIA)
39	31	9	**A Different Kind Of Love Song** CHER (WARNER BROS.)
40	—	1	**Product Of Our Environment** J MIZZ FEAT. BORN PREDATORS (3 GEMS/STREET PRIDE)
41	39	23	**Slow Down** [illegible]
42	40	7	**Love Of My Life (An Ode To Hip Hop)** ERYKAH BADU FEAT. COMMON (MCA/MCA)
43	71	2	**What's Golden?** JURASSIC 5 (FAT BEAT [illegible])
44	41	27	**Heaven** DJ SAMMY & YANOU FEAT. DO (ROBBINS)
45	37	21	**Move B***h (Vinyl)** LUDACRIS (DISTURBING THA PEACE/DEF JAM [illegible])
46	42	43	**God Bless The USA** LEE GREENWOOD (CURB)
47	62	4	**Waitin' For The DJ** TALIB KWELI FEAT. BILAL (RAWKUS [illegible])
48	44	42	**I Don't Want To Miss A Thing** AEROSMITH (COLUMBIA)
49	43	32	**Girlfriend** 'N SYNC FEAT. NELLY (JIVE)
50	32	2	**Crush Tonight** FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
51	63	9	**Give It To Me** MAD LION FEAT. TOTAL (KILLAH PRIDE/ORPHEUS)
52	50	11	**Can't Fight The Moonlight** LEANN RIMES (CURB)
53	66	6	**Tonight I'm Gonna Let Go** SYLEENA JOHNSON (JIVE)
54	48	25	**Nothin'** N.O.R.E. (DEF JAM/IDJMG)
55	45	3	**Serve The Ego** JEWEL (ATLANTIC)
56	47	28	**Hot In Herre (Vinyl)** NELLY (FO' REEL/UNIVERSAL/UMRG)
57	70	2	**Dirrty** CHRISTINA AGUILERA FEAT. REDMAN (RCA)
58	38	8	**Complicated** AVRIL LAVIGNE (ARISTA)
59	46	5	**Rock The Party** BENZINO (SURRENDER/ELEKTRA/EEG)
60	51	8	**Oh Yeah!** BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
61	—	1	**Remedy** PROOF (INTELLIGENT)
62	52	22	**Gots Ta Be** B2K (EPIC)
63	58	5	**Reason** IAN VAN DAHL (ROBBINS)
64	65	25	**Soldier's Heart** R. KELLY (JIVE)
65	61	27	**U Don't Have To Call** USHER (ARISTA)
66	—	3	**Brown Sugar (Extra Sweet)** MOS DEF FEAT. FAITH EVANS (FOX/MCA)
67	—	1	**Throw Up** RACKET CITY (MIDLANDSPEED)
68	59	30	**Song For The Lonely** CHER (WARNER BROS.)
69	—	1	**Shout** [illegible] (UNIVERSAL/UMRG)
70	—	1	**Breathe Your Name** SIXPENCE NONE THE RICHER ([illegible])
71	—	7	**Kick'n Ass** SUPA NAT (IN DA HOLE/PYRAMID/ORPHEUS)
72	68	4	**Underneath It All** NO DOUBT FEAT. LADY SAW ([illegible])
73	73	46	**America The Beautiful** ELVIS PRESLEY (RCA)
74	—	1	**Hit The Freeway** TONI BRAXTON FEAT. LOON (ARISTA)
75	72	2	**Are We Cuttin' (Vinyl)** PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)

● Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

Billboard HOT 100

OCTOBER 26 2002

Nielsen Broadcast Data Systems — The most popular singles and tracks according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan, and playlists from select non-monitored radio stations. — Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 9 Weeks At Number 1		
1	1	2	16	DILEMMA BAM & RYAN BOWSER (K.GAMBLE,B.SIGLER,NELLY,BAM,R.BOWSER)	Nelly Featuring Kelly Rowland FO' REEL/UNIVERSAL ALBUM CUT/UMRG	1
2	3	3	[illegible]	GANGSTA LOVIN' IRV GOTTI,7 (L.SIMMONS,I.YARBROUGH,...)	Eve Featuring Alicia Keys RUFF RYDERS ALBUM CUT/INTERSCOPE	2
3	2	1	[illegible]	A MOMENT LIKE THIS O S.FERRERA,S.MAC (J.ELOFSSON,J.REID)	Kelly Clarkson RCA 60622	1
4	4	5	[illegible]	HEY MA O DR PERIOD,MAFIA BOY (C.GILES,D.PITTMAN,I.JAMES,L.RICHIE)	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya ROC-A-FELLA/DEF JAM 063984*/IDJMG	4
5	5	8	[illegible]	WORK IT TIMBALAND (M.ELLIOTT,T.MOSLEY)	Missy "Misdemeanor" Elliott THE GOLD MIND/ELEKTRA ALBUM CUT/EEG	5
				GREATEST GAINER/AIRPLAY		
6	9	18	4	LOSE YOURSELF EMINEM (M.MATHERS,J.BASS,L.RESTO)	Eminem SHADY SOUNDTRACK CUT/INTERSCOPE	6
7	8	12	[illegible]	UNDERNEATH IT ALL O SLY & ROBBIE,NO DOUBT (G.STEFANI,D.STEWART)	No Doubt Featuring Lady Saw INTERSCOPE 497768	7
8	10	14	10	LUV U BETTER O THE NEPTUNES (J.T.SMITH,P.WILLIAMS,C.HUGO)	LL Cool J DEF JAM 063986*/IDJMG	8
9	7	6	21	ONE LAST BREATH J.KURZWEG (M.TREMONTI,S.STAPP)	Creed WIND-UP ALBUM CUT	6
10	6	4	[illegible]	COMPLICATED O THE MATRIX (L.CHRISTY,S.SPOCK,G.EDWARDS,A.LAVIGNE)	Avril Lavigne ARISTA 15180	2
11	11	15	[illegible]	SK8ER BOI THE MATRIX (A.LAVIGNE,L.CHRISTY,S.SPOCK,G.EDWARDS)	Avril Lavigne ARISTA ALBUM CUT	11
12	21	35	4	THE GAME OF LOVE A.ANDER,R.NOWELS (A.ANDER,R.NOWELS)	Santana Featuring Michelle Branch ARISTA ALBUM CUT	12
13	18	34	26	GIMME THE LIGHT O TROYTON,DADDY REDS (S.HENRIQUES,T.RAMM)	Sean Paul BLACK SHADOW/2 HARD 85335/VP/ATLANTIC	13
14	14	11	[illegible]	LIKE I LOVE YOU O THE NEPTUNES (J.TIMBERLAKE,C.HUGO,P.WILLIAMS)	Justin Timberlake JIVE 40054*	11
15	24	24	14	BABY C.SANTANA,IRV GOTTI,7 (A.DOUGLAS,A.PARKER,I.LORENZO,S.AURELIUS,M.DEAN,B.JORDAN)	Ashanti MURDER INC./AJM ALBUM CUT/IDJMG	15
16	19	19	10	I CARE 4 U TIMBALAND (M.ELLIOTT,T.MOSLEY,C.M.HAMPTON,H.BANKS)	Aaliyah BLACKGROUND ALBUM CUT	16
17	38	67	[illegible]	JENNY FROM THE BLOCK T.OLIVER,C.ROONEY,PUFF & TONE (T.OLIVER,M.OLIVER,J.LOPEZ,J.C.OLIVER,S.J.BARNES,J.FAMILY,L.PARKER,S.STERLING,M.OLIVER)	Jennifer Lopez Featuring Jadakiss & Styles EPIC ALBUM CUT	17
18	17	16	10	IF I COULD GO! O RICK ROCK (A.MARTINEZ,C.LOVING,R.THOMAS,L.AUSTIN)	Angie Martinez Featuring Lil' Mo & Sacario ELEKTRA 67311*/EEG	15
19	15	10	21	MOVE B***H O KLC (C.BRIDGES,C.LAWSON,M.TYLER,F.SANDIMANIE)	Ludacris Featuring Mystikal & Infamous 2.0 DISTURBING THA PEACE/DEF JAM SOUTH 063949/IDJMG	10
20	16	13	14	GOTTA GET THRU THIS O D.BEDINGFIELD,D N D PRODUCTIONS (D.BEDINGFIELD,D N D PRODUCTIONS)	Daniel Bedingfield ISLAND 570976*/IDJMG	10
21	27	27	[illegible]	GOODBYE TO YOU J.SHANKS (M.BRANCH)	Michelle Branch MAVERICK ALBUM CUT/WARNER BROS.	21
22	22	20	[illegible]	TRADE IT ALL DJ CLUE,DURO (B.CASEY,B.CASEY,J.JACKSON,F.SHAWN,K.HILL)	Fabolous Featuring P. Diddy & Jagged Edge EPIC SOUNDTRACK CUT	20
23	13	9	[illegible]	I NEED A GIRL (PART TWO) O M.WINANS,S.STORCH (M.WINANS,S.COMBS,C.HAWKINS,M.C.JONES,F.ROMANO,A.SHROPSHIRE)	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri BAD BOY 79441*/ARISTA	4
24	12	7	[illegible]	CLEANIN' OUT MY CLOSET EMINEM,J.BASS (M.MATHERS,J.BASS)	Eminem WEB/AFTERMATH ALBUM CUT/INTERSCOPE	4
25	31	38	[illegible]	DONTCHANGE I.BARIAS,C.HAGGINS,MUSIQ SOULCHILD (MUSIQ SOULCHILD,C.HAGGINS,I.BARIAS,F.ROMANO)	Musiq DEF SOUL ALBUM CUT/IDJMG	25
26	26	26	[illegible]	SOMEBODY LIKE YOU D.HUFF,K.URBAN (K.URBAN,J.SHANKS)	Keith Urban CAPITOL (NASHVILLE) ALBUM CUT	26
27	25	22	[illegible]	JUST LIKE A PILL O D.AUSTIN (PINK,D.AUSTIN)	Pink ARISTA 15186	8
28	41	—	[illegible]	DIE ANOTHER DAY MADONNA,MIRWAIS (MADONNA,M.AHMADZAI)	Madonna WARNER BROS. SOUNDTRACK CUT	28
29	29	32	[illegible]	PO' FOLKS O THE TRACKBOYZ (...,A.HAMILTON)	Nappy Roots Featuring Anthony Hamilton ATLANTIC 85321*	29
30	20	21	[illegible]	NOTHIN' O THE NEPTUNES (S.SANTIAGO,P.WILLIAMS,C.HUGO)	N.O.R.E. DEF JAM 582914*/IDJMG	10
31	28	25	[illegible]	A THOUSAND MILES O R.FAIR (V.CARLTON)	Vanessa Carlton A&M 497676/INTERSCOPE	5
32	23	17	[illegible]	HAPPY O C.SANTANA,IRV GOTTI (R.CALHOUN,A.DOUGLAS,A.PARKER,I.LORENZO)	Ashanti MURDER INC./AJM 582985*/IDJMG	8
33	33	33	[illegible]	CRY M.FREDERIKSEN,F.HILL (A.APARO)	Faith Hill WARNER BROS. (NASHVILLE) ALBUM CUT/WRN/WARNER BROS.	33
34	39	50	[illegible]	WHEN THE LAST TIME O THE NEPTUNES (T.THORNTON,G.THORNTON,P.WILLIAMS,C.HUGO)	Clipse STAR TRAK 15154*/ARISTA	34
35	30	37	10	ORDINARY DAY O R.FAIR (V.CARLTON)	Vanessa Carlton A&M 497781/INTERSCOPE	30
36	34	31	[illegible]	HEAVEN O DJ SAMMY,YANOU (B.ADAMS,J.VALLANCE)	DJ Sammy & Yanou Featuring Do ROBBINS 72057*	8
37	32	28	[illegible]	BEAUTIFUL MESS M.T.,DIAMOND RIO (S.MAIRE,C.MILLS,S.MINOR)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	28
38	37	30	[illegible]	NO SUCH THING J.ALAGIA (J.MAYER,C.COOK)	John Mayer AWARE ALBUMS CUT/COLUMBIA	13
39	35	23	[illegible]	HOT IN HERRE O THE NEPTUNES (C.BROWN,NELLY,P.WILLIAMS,C.HUGO)	Nelly FO' REEL/UNIVERSAL 019279/UMRG	1
40	36	36	[illegible]	STINGY B.M.COX (B.M.COX,J.PERRY,J.AUSTIN)	Ginuwine EPIC SOUNDTRACK CUT	33
41	47	58	[illegible]	LANDSLIDE DIXIE CHICKS,L.MAINES (S.NICKS)	Dixie Chicks MONUMENT ALBUM CUT/EMN	41
42	42	41	[illegible]	SOAK UP THE SUN S.CROW,J.TROTT (S.CROW,J.TROTT)	Sheryl Crow A&M ALBUM CUT/INTERSCOPE	17
43	74	74	[illegible]	I AM MINE O B.O'BRIEN (E.VEDDER)	Pearl Jam EPIC 79808	43
44	49	54	10	WORK IN PROGRESS K.STEGALL (A.JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	44
45	46	47	[illegible]	WHERE WOULD YOU BE M.McBRIDE,P.WORLEY (R.PROCTOR,R.FERRELL)	Martina McBride RCA (NASHVILLE) ALBUM CUT	45
46	53	55	[illegible]	OH YEAH! O M.FRESH (B.WILLIAMS,B.THOMAS,B.SLEDGE,M.MITCHELL)	Big Tymers Featuring Tateeze, Boo & Gotti CASH MONEY/UNIVERSAL 860061*/UMRG	46
47	52	57	[illegible]	MY TOWN B.CHANCEY (J.STEELE,F.R.NIELSEN)	Montgomery Gentry COLUMBIA (NASHVILLE) ALBUM CUT	47
48	48	53	[illegible]	AMERICAN CHILD B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	48
49	43	40	[illegible]	THE MIDDLE M.TROMBINO,JIMMY EAT WORLD (JIMMY EAT WORLD)	Jimmy Eat World DREAMWORKS ALBUM CUT	5
50	54	52	[illegible]	RUNNING AWAY J.WIRT (D.ESTRIN,D.ROBB)	Hoobastank ISLAND ALBUM CUT/IDJMG	44
51	55	—	[illegible]	YOU KNOW YOU'RE RIGHT A.KASPER (K.COBAIN)	Nirvana DGC/GEFFEN ALBUM CUT/INTERSCOPE	51
52	59	63	[illegible]	THESE DAYS M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (J.STEELE,D.WELLS,S.ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	52
53	66	71	[illegible]	SHE HATES ME J.KUROWEG (W.SCANTLIN,J.ALLEN)	Puddle Of Mudd FLAWLESS/GEFFEN ALBUM CUT/INTERSCOPE	53
54	44	44	10	SOMEWHERE OUT THERE B.ROCK (R.MAIDA)	Our Lady Peace COLUMBIA ALBUM CUT	44
55	73	82	[illegible]	LOVE OF MY LIFE (AN ODE TO HIP HOP) O E.BADU,R.SAADIQ (R.SAADIQ,E.BADU,J.POYSER,R.DZUNA,G.STANDRIDGE,M.CHINWAH,R.L.LYNN)	Erykah Badu Featuring Common FOX 11380*/MCA	55
				HOT SHOT DEBUT		
56	NEW		1	'03 BONNIE & CLYDE K.WEST (S.CARTER,K.WEST,PRINCE,D.HARPER,R.HOUSE,T.SHAKUR,T.WRICE)	Jay-Z Featuring Beyonce Knowles ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG	56
57	71	—	[illegible]	DISEASE M.SERLETIC (R.THOMAS,M.JAGGER)	matchbox twenty ATLANTIC ALBUM CUT	57
58	60	60	[illegible]	DON'T MESS WITH MY MAN O B.M.COX (B.M.COX,B.CASEY,B.CASEY)	Nivea Featuring Brian & Brandon Casey JIVE 40041	58
59	65	—	[illegible]	I'M GONNA GETCHA GOOD! R.J.LANGE (S.TWAIN,R.J.LANGE)	Shania Twain MERCURY (NASHVILLE) ALBUM CUT	59
60	64	65	[illegible]	SHE'LL LEAVE YOU WITH A SMILE T.BROWN,G.STRAIT (O.BLACKMAN,J.KNOWLES)	George Strait MCA NASHVILLE ALBUM CUT	60
61	67	76	[illegible]	THE KETCHUP SONG (HEY HAH) M.RUIZ (M.RUIZ,M.BENITO)	Las Ketchup SONY DISCOS/COLUMBIA ALBUM CUT	61
62	62	62	[illegible]	STOLE D.DEVILLER,S.HOSEIN,S.KIPNER (D.DEVILLER,S.HOSEIN,S.KIPNER)	Kelly Rowland MUSIC WORLD ALBUM CUT/COLUMBIA	62
63	63	—	[illegible]	STARRY EYED SURPRISE P.OAKENFOLD,A.GRAY (P.OAKENFOLD,A.GRAY,S.BINZER,NEIL)	Oakenfold Featuring Shifty Shellshock MAVERICK ALBUM CUT/REPRISE	63
64	56	49	20	WHERE ARE YOU GOING S.HARRIS (D.J.MATTHEWS)	Dave Matthews Band RCA SOUNDTRACK & ALBUM CUT	39
65	50	48	[illegible]	DIRRTY O ROCKWILDER,C.AGUILERA,B.MUHAMMAD,J.CAMERON (C.AGUILERA,D.STINSON,R.NOBLE,B.MUHAMMAD,J.CAMERON)	Christina Aguilera Featuring Redman RCA 60617*	48
66	40	29	[illegible]	GOOD TIMES SWIZZ BEATZ,S.DENSON (F.PAYNE)	Styles RUFF RYDERS ALBUM CUT/INTERSCOPE	22
67	69	64	[illegible]	WHO'S YOUR DADDY? J.STROUD,T.KEITH (T.KEITH)	Toby Keith DREAMWORKS (NASHVILLE) ALBUM CUT	64
68	68	69	[illegible]	PRAYER JOHNNY K,DISTURBED (DISTURBED)	Disturbed REPRISE ALBUM CUT	68
69	58	56	[illegible]	AERIALS R.RUBIN,D.MALAKIAN,S.TANKIAN (S.TANKIAN,D.MALAKIAN)	System Of A Down AMERICAN ALBUM CUT/COLUMBIA	55
70	70	70	[illegible]	RED RAG TOP B.GALLIMORE,T.MCGRAW,D.SMITH (J.WHITE)	Tim McGraw CURB ALBUM CUT	70
71	NEW		1	GIRL TALK E.HUSTLE (E.CLEMENT,K.BURRUSS,L.LOPEZ,A.MCCLOUD,T.WATKINS)	TLC ARISTA ALBUM CUT	71
72	72	72	[illegible]	DON'T KNOW WHY A.MARDIN,N.JONES,J.NEWLAND (J.HARRIS)	Norah Jones BLUE NOTE ALBUM CUT/VIRGIN	72
73	51	43	17	TEN ROUNDS WITH JOSE CUERVO B.J.WALKER,JR. (C.BEATHARD,M.HEENEY,M.GANNON,G.GOODMAN)	Tracy Byrd RCA (NASHVILLE) ALBUM CUT	26
				GREATEST GAINER/SALES		
74	79	—	[illegible]	REACT O JUST BLAZE (E.SERMON,R.NOBLE,J.SMITH)	Erick Sermon Featuring Redman J 21221*	74
75	75	75	[illegible]	BRAID MY HAIR W.CAMPBELL,H.LILLY (W.CAMPBELL,H.LILLY)	Mario 3RD STREET ALBUM CUT/J	75
76	76	59	10	BY THE WAY O R.RUBIN (A.KIEDIS,FLEA,J.FRUSCIANTE,C.SMITH)	Red Hot Chili Peppers WARNER BROS. 38574*	34
77	61	46	[illegible]	DOWN 4 U IRV GOTTI,7 (J.ATKINS,S.AURELIUS,I.LORENZO,A.DOUGLAS,T.LANE,A.PARKER)	Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita MURDER INC./DEF JAM ALBUM CUT/IDJMG	6
78	77	61	20	I MISS MY FRIEND F.ROGERS,J.STROUD (T.MARTIN,M.NESLER,T.SHAPIRO)	Darryl Worley DREAMWORKS (NASHVILLE) ALBUM CUT	28
79	78	73	[illegible]	I DO (WANNA GET CLOSE TO YOU) O M.WINANS,THE HITMEN,S.COMBS (M.WINANS,S.COMBS,C.HAWKINS,W.SINE,A.STUPART,M.C.JONES)	3LW Featuring P. Diddy & Loon NINE LIVES 79788*/EPIC	58
80	80	66	[illegible]	TWO WRONGS O W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS)	Wyclef Jean Featuring Claudette Ortiz COLUMBIA 79778	28
81	81	81	[illegible]	FLAKE J.P.PLUNIER (J.JOHNSON)	Jack Johnson ENJOY/UNIVERSAL ALBUM CUT/UMRG	73
82	89	—	[illegible]	CRUSH TONIGHT O PRECISION (J.CARTAGENA,L.GATES,A.LYONS,M.VALENZANO,J.EADDY,E.LUMPKIN)	Fat Joe Featuring Ginuwine TERROR SQUAD 85432*/ATLANTIC	82
83	84	80	[illegible]	BURNIN' UP THE NEPTUNES (F.EVANS,P.WILLIAMS,C.HUGO,C.HAWKINS,L.DOZIER,J.MCKINLEY)	Faith Evans Featuring Missy "Misdemeanor" Elliott BAD BOY PROMO SINGLE/ARISTA	60
84	82	77	[illegible]	I KEEP LOOKING S.EVANS,P.WORLEY (S.EVANS,T.SHAPIRO,T.MARTIN)	Sara Evans RCA (NASHVILLE) ALBUM CUT	35
85	85	79	[illegible]	UNBROKEN B.GALLIMORE,J.STROUD,T.MCGRAW (H.LAMAR,A.ROBOFF)	Tim McGraw CURB ALBUM CUT	26
86	86	68	[illegible]	OBJECTION (TANGO) S.MEBARAK R.,L.MENDEZ (S.MEBARAK R.)	Shakira EPIC ALBUM CUT	55
87	90	86	[illegible]	LONG TIME GONE O DIXIE CHICKS,L.MAINES (D.SCOTT)	Dixie Chicks MONUMENT 79790/EMN	7
88	87	85	[illegible]	ELECTRICAL STORM W.ORBIT (BONO,U2)	U2 INTERSCOPE ALBUM CUT	77
89	93	93	[illegible]	THE STREETS O S.STORCH (W.CALHOUN,S.STORCH,N.HALE)	WC Featuring Nate Dogg DEF JAM 063974*/IDJMG	89
90	91	91	[illegible]	LITTLE THINGS O S.SANDERS,INDIA.ARIE (I.O.J.WOLINSKI,A.FISCHER,I.SIMPSON,S.SANDERS,A.ROBERSON)	India.Arie MOTOWN 019111*/UMRG	90
91	92	—	[illegible]	DOWNFALL O D.GILMORE (TRUSTCOMPANY)	TRUSTcompany GEFFEN 497786/INTERSCOPE	91
92	94	84	[illegible]	IN DA WIND O J.PHAT,PALLKANTE (M.YOUNG,A.PATTON,T.CALLOWAY)	Trick Daddy Featuring Cee-Lo & Big Boi SLIP-N-SLIDE 85337*/ATLANTIC	70
93	95	88	[illegible]	I'D RATHER O S.CRAWFORD (S.CRAWFORD)	Luther Vandross J 21220	83
94	88	83	[illegible]	SWEETNESS M.TRUMBINO,JIMMY EAT WORLD (JIMMY EAT WORLD)	Jimmy Eat World DREAMWORKS ALBUM CUT	75
95	98	99	[illegible]	ROCK THE PARTY O M.WINANS (R.SCOTT,M.WINANS)	Benzino SURRENDER/ELEKTRA 67330*/EEG	95
96	96	97	[illegible]	ARE WE CUTTIN' O TIMBALAND (M.TROY,T.MOSLEY,C.YOUNG)	Pastor Troy Featuring Ms. Jade MADD SOCIETY/UNIVERSAL 019327/UMRG	96
97	NEW		1	SINGLE FOR THE REST OF MY LIFE O DENT (A.DENT,K.BURRUSS,J.BOYD)	Isyss ARISTA 15166*	97
98	NEW		1	HE IS O J.NILE,THE PHANTOM (J.NILE,V.J.SMITH)	Heather Headley RCA 60635*	98
99	NEW		1	THE ONE YOU LOVE O SHEPPARD & GIOIA (B.JAMES,T.VERGES)	Paulina Rubio UNIVERSAL 019280/UMRG	99
100	97	98	[illegible]	WHEN YOU LIE NEXT TO ME D.HUFF (K.COFFEY,T.HARMON,J.D.MARTIN)	Kellie Coffey BNA ALBUM CUT	54

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability. O Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. O Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. (C) CD Single available. (D) DVD Single available. (M) CD Maxi-Single available. (S) Cassette Single available. (T) Vinyl Maxi-Single available. (V) Vinyl Single available. (X) Cassette Maxi-Single available. Catalog number is for (C). * Indicates (C) unavailable, in which case, catalog number is for (M), (D), (S), (T) or (X) respectively, based on availability. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 26 2002 Billboard SINGLES AND TRACKS SONG INDEX™

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Lotin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

'03 BONNIE & CLYDE (Carter Boys, ASCAP/Ye World, ASCAP/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI), HL/WBM, H100 56; RBH 16
19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 29

—A—

AERIALS (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 69
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/De Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Tarpo, ASCAP) RBH 41
ALGUIEN QUE UNA VEZ AME (Rubet, ASCAP/Universal Musica, ASCAP) LT 47
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 55
AMERICAN CHILD (EMI April, ASCAP/Vassarsongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 5, H100 48
AMOR DE INTERNET (IM Music) LT 27
ANGEL DE AMOR (Warner-Tamerlane, BMI/EMI Blackwood, BMI/Big Cojones, BMI) LT 11
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI/WB, ASCAP/EMI April, ASCAP), HL/WBM, RBH 49
ARBOLES DE LA BARRANCA (San Antonio, BMI) LT 38
ARE WE CUTTIN' (Pastor Troy, BMI/Virginia Beach, ASCAP/WB, ASCAP/WhoseIsetgonB, ASCAP), WBM, H100 96; RBH 47
ASEREJE (Sony/ATV Discos, ASCAP) LT 42
ASEREJE (Sony/ATV Latin, BMI/Shaketown, BMI) LT 4
AT THE END OF THE DAY (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 32

—B—

BABY (Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI/N-The Water, ASCAP/Still N-The Water, BMI/Baeza, ASCAP/Universal, ASCAP), HL, H100 15; RBH 8
BABY DO THOSE THINGS (Big Bert, BMI/Songs Of Windswept Pacific, BMI/E.D. Duz-It, BMI/Roy1Son, BMI/Greg Cham, BMI/Broken English, BMI/Prodigal Son, BMI/Drano's, BMI/Universal-PolyGram International, ASCAP/Oh! God, ASCAP) RBH 72
BEAUTIFUL GOODBYE (Acuff-Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 37
BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL/WBM, CS 2; H100 37
BLOW YOUR WHISTLE (Zomba, ASCAP/Kumbaya, ASCAP/Money Mack, BMI), WBM, RBH 89
BLUE JEANS (Noontime South, SESAC/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI/Bubba Gee, BMI/Warner-Tamerlane, BMI), WBM, RBH 99
BRAID MY HAIR (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, H100 75; RBH 18
BROWN SUGAR (EXTRA SWEET) (Janice Combs, BMI/Chyna Baby, BMI/Medina Sound, BMI/Empire International, BMI/EMI Blackwood, BMI), HL, RBH 71
BURHIN' UP (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Dozier, BMI/Songs Of Universal, BMI), HL, H100 83; RBH 26
BY MYSELF (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) RBH 45
BY THE WAY (Moebetoblame, BMI), HL, H100 76

—C—

CADA DIA MAS (Not Listed) LT 41
CADILLAC TEARS (Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP/WB, ASCAP), HL/WBM, CS 60
CAN U HELP ME (U.R. IV, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP), HL, RBH 88
CAPRICHO MALDITO (Arpa, BMI) LT 23
CARALUNA (Warner-Tamerlane, BMI) LT 33
CARITO (DON'T TELL ME NO) (EMI April, ASCAP/Gaira Bay, ASCAP) LT 37
CHING, CHING (Nelstar, SOCAN/Mawga Dawg, SOCAN/Sony/ATV Canada, SOCAN/Worldwide West, SOCAN/Virginia Beach, ASCAP/WB, ASCAP/Whothehellesleitsgonb, ASCAP/757, ASCAP), HL/WBM, RBH 59
CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 35
CLEANIN' OUT MY CLOSET (Ensign, BMI/Eight Mile Style, BMI), HL, H100 24; RBH 20
COMPLICATED (Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP/Avril Lavigne, ASCAP/Almo, ASCAP), HL/WBM, H100 10
CON ELLA (F.I.P.P., BMI/Famous, ASCAP/Clear Mind, ASCAP) LT 39
CONNECTED FOR LIFE (Money Mack, BMI/Lester Bud, BMI/Gangsta Boogie, ASCAP/WB, ASCAP/Paper Route, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL/WBM, RBH 66
CREW DEEP (DJ Hi-Tek, BMI/Mass Confusion, ASCAP/WB, ASCAP/Bernard's Other, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/Virginia Beach, ASCAP/Bridgeport, BMI/Universal-Songs Of PolyGram, BMI/Rubber Band, BMI/Pubhowyalike, BMI/Zomba, BMI/Zomba, ASCAP/BDP, ASCAP), HL/WBM, RBH 83
CRUSH TONIGHT (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Shelly's House, SESAC/Gold Daddy, ASCAP/EMI April, ASCAP/Marvelous Things Of Music, ASCAP/Po Folk, BMI/Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP), HL, H100 82; RBH 40
CRY (Warner-Tamerlane, BMI/Potty Mouth, BMI/Tound Tower, BMI), WBM, CS 16; H100 33
CUANDO ME MIRAS ASI (CAP Musica Songs, ASCAP) LT 13
CUANDO TE ACUERDES DE MI (Crisma, SESAC) LT 21

—D—

DIE ANOTHER DAY (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI), WBM, H100 28
DILEMMA (Warner-Tamerlane, BMI/BMG Songs, ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Phat Nasty, ASCAP), HL/WBM, H100 1, RBH 2
A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 12
DIRRTY (Xtina, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Funky Noble, ASCAP/WB, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Ostaf, BMI/Jasper Cameron, BMI), WBM, H100 65
DISEASE (EMI Blackwood, BMI/Bidnis, BMI/Jagged Edge, BMI), HL, H100 57
EL DOLOR DE TU PRESENCIA (JKMC, ASCAP/Universal Musica, ASCAP) LT 2
DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, H100 25; RBH 6
DON'T KNOW WHY (Beanly, BMI/Sony/ATV Songs, BMI), HL, H100 72
DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 58; RBH 36
DON'T SAY NO, JUST SAY YES (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 52
DOWN 4 U (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Pookietoots, ASCAP/Inky-SiSi, BMI/Soldierz Touch, ASCAP/Songs Of Universal, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 77
DOWNFALL (EMI April, ASCAP/Barely Breathing, ASCAP/Bright Gray, ASCAP), HL, H100 91

—E—

ELECTRICAL STORM (U2, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 88
ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP) LT 10
ENTRE EL AMOR Y EL ODIO (Ventura, ASCAP/Sony/ATV Tunes, ASCAP) LT 31
ESCLAVO DE TU PIEL (Fersal, BMI/Fonomusic, BMI/No Limitations, BMI) LT 45
ES POR AMOR (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd , ASCAP) LT 24
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 36
ESTOY SUFRIENDO (Liz, ASCAP/Edimonsa, ASCAP) LT 18
EVERYDAY ANGEL (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 44
EVERY RIVER (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Universal-Songs Of PolyGram International, BMI/Door Number One, BMI), HL/WBM, CS 21

—F—

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI), WBM, RBH 32
FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 22
FAMILY TREE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL, CS 41
FEEL IT BOY (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 74
FLAKE (Bubble Toes, ASCAP/Universal, ASCAP), CLM, H100 81
FLOETIC (Jewel, ASCAP/Wells, ASCAP/Universal, ASCAP/Jatcat, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Jay-Qui, ASCAP/No Gravity, BMI), HL, RBH 29
FOCUS (Copyright Control) RBH 91
FOOLISH (Desmone, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP/Aurelius, ASCAP/Famous, ASCAP/Baeza, ASCAP/Universal, ASCAP/Pookietoots, ASCAP), HL, RBH 46
FOREVER EVERYDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's Farm, ASCAP), WBM, CS 59
FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 14
FROM THA CHUUUCH TO DA PALACE (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 68
FUNNY (Divided, BMI/Universal, BMI/Smoobie, ASCAP/Leumelf, ASCAP) RBH 42

—G—

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 12
GANGSTA LOVIN' (Takin' Care Of Business, BMI) H100 2; RBH 9
GET WITH ME (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Famous Monster, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/Music Of Windswept, ASCAP/Nfused, ASCAP/Mischkemusic, ASCAP), HL, RBH 85
GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 13; RBH 5
GIRL TALK (Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/U H L, ASCAP/Max-Hill, ASCAP/B Smooth, BMI/Songs Of Windswept Pacific, BMI/Grunge Girl, ASCAP), HL, H100 71; RBH 37
GOODBYE TO YOU (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 21
THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 17
GOOD TIMES (Jobete, ASCAP/EMI April, ASCAP), HL, H100 66; RBH 21
GOTTA GET THRU THIS (Reverb, BMI/Universal, BMI) H100 20
GROWING PAINS (DO IT AGAIN) (EMI April, ASCAP/Ludacris, ASCAP/P. King, ASCAP/Copyright Control/Warner-Tamerlane, BMI), HL/WBM, RBH 61

—H—

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP/Touched By Jazz, ASCAP), HL/WBM, RBH 24
HAPPY (Takin' Care Of Business, BMI/Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI/Famous, ASCAP/Baeza, ASCAP/Universal, ASCAP), HL, H100 32
HEATSEEKER (Young Man Moving, ASCAP) RBH 92
HEAVEN (Irving, BMI/Adams Communications, BMI/Almo, ASCAP/Testatyme, ASCAP), HL, H100 36
HEAVEN I NEED A HUG (R.Kelly, BMI/Zomba, BMI), WBM, RBH 95
HE IS (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Bran-Bran, BMI), HL, RBH 100
HE IS (Spiders B Rice, ASCAP/Jam Carver, ASCAP) H100 98; RBH 48
HERE AND NOW (FULL CIRCLE) (Pearlgate, ASCAP/Steele Going Strong, ASCAP/EMI April, ASCAP/Brown Sugar, BMI/DLE, ASCAP/WB, ASCAP), HL/WBM, RBH 97
HEY MA (Killa Cam, BMI/Next Level Groove, ASCAP/Jobete, ASCAP/EMI April, ASCAP/Libren, ASCAP), HL, H100 4; RBH 7
HIT THE FREEWAY (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Donceno, ASCAP), HL, RBH 60
HOLLA AT A PLAYA (Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Showdy Pimp, ASCAP/Buddy Ro, SESAC/Brown Liquor Party, ASCAP/Drugstore, ASCAP), WBM, RBH 98
HOT IN HERRE (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascent, BMI/Nouveau, BMI), HL, H100 39; RBH 27

—I—

I AM MINE (Innocent Bystander, ASCAP) H100 43
I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, H100 16; RBH 4
I'D LOVE TO LAY YOU DOWN (Music City Music, ASCAP/EMI April, ASCAP), HL, CS 45
I DO (WANNA GET CLOSE TO YOU) (Marsky, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/D'mello's Diamond Cut, ASCAP/WB, ASCAP/Dee's Melodic Dream, ASCAP/Universal, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI), HL/WBM, H100 79; RBH 87
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP), HL, H100 93
IF HER LOVIN' DON'T KILL ME (EMI Full Keel, ASCAP/Big Grape, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 40
IF I COULD GO! (Media Hoche, ASCAP/Mo Loving, ASCAP/Cyphercleff, ASCAP/EMI April, ASCAP/Lil Masiell's, BMI), HL, H100 18; RBH 50
IF YOU ONLY KNEW (Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP), HL, RBH 93
I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 23
I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, H100 84
I'M GONNA BE READY (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP/Jamyo, BMI), WBM, RBH 94
I'M GONNA GETCHA GOOD! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 15; H100 59
I MISS MY FRIEND (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 18; H100 78
I'M NOT BREAKIN' (CDB, BMI/Wooley Swamp, BMI/Careers-BMG, BMI/Lingle, BMI), HL, CS 34
THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Love Ranch, ASCAP), HL, CS 7
IN DA WIND (First N' Gold, BMI/Trick N' Rick, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Bubba Gee, BMI/Warner-Tamerlane, BMI), WBM, H100 92
I NEED A GIRL (PART TWO) (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP/Harmony Smurf, BMI), HL, H100 23; RBH 28
IN THE NAME OF LOVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 67
I SHOULD BE... (ADS Music Writers, ASCAP) RBH 55
I WANT MY BABY BACK (Sony/ATV Tree, BMI/Gold Watch, BMI/Wenonga, BMI/NEZ, BMI), HL, CS 53
I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 26

—J—

JENNY FROM THE BLOCK (Chocolate Factory, ASCAP/Tunesmith, BMI/Jaedon Christopher, ASCAP/Sony/ATV Tunes, ASCAP/Nuyorican, BMI/Sony/ATV Songs, BMI/BMG Songs, ASCAP/Zomba, ASCAP/EMI United Partnership), HL/WBM, H100 17; RBH 34
JOHN J. BLANCHARD (Almo, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 42
JUST LIKE A PILL (P!nk Publishing Designee, ASCAP/EMI April, ASCAP/Cyptron, BMI/EMI Blackwood, BMI/Pink Panther, ASCAP), HL, H100 27

—K—

THE KETCHUP SONG (HEY HAH) (Sony/ATV Latin, BMI/Shaketown, BMI) H100 61

—L—

LA CHICA SEXY (Flamingo, BMI) LT 15
LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, CS 8; H100 41
LA REINA DEL SUR (TN Ediciones, BMI) LT 19
LA SALSA VIVE (Piloto, ASCAP/Universal Musica, ASCAP/Sir George, ASCAP/WB, ASCAP) LT 35
THE LAST MAN COMMITTED (Psychobilly, ASCAP) CS 57
LIFE HAPPENED (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 20
LIKE I LOVE YOU (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chad Chase, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 14; RBH 63
LITTLE THINGS (Universal-MCA, ASCAP/Universal, ASCAP/Big Elk, ASCAP/Don Williams, BMI/Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Wang Out, BMI/Sony/ATV Songs, BMI/Key 2 My Heart, BMI/WB, ASCAP), HL/WBM, H100 90; RBH 33
LONG TIME GONE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL, H100 87
LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI), HL, H100 6; RBH 30
A LOT OF THINGS DIFFERENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Acuff-Rose, BMI), HL, CS 24
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmoe, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 55; RBH 14
THE LUCKIEST MAN IN THE WORLD (Chrysalis, ASCAP/Silver-703, ASCAP/Universal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 49
LUV U BETTER (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 8; RBH 1

—M—

MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercleff, ASCAP/EMI April, ASCAP), HL, RBH 69
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 33
MAS DEBIL QUE TU (Ser-Ca, BMI) LT 34
A MEMORY LIKE I'M GONNA BE (Cousin Mike, BMI/Murrah, BMI), WBM, CS 39
MENTIROSO (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP) LT 3
THE MIDDLE (Turkey On Rye, ASCAP), CLM, H100 49
MI DERROTA (Edimonsa, ASCAP) LT 49
A MOMENT LIKE THIS (BMG Scandinavia, STIM/Sony/ ATV Timber, SESAC/Sony/ATV Tree, BMI), HL, CS 58; H100 3
MORE THAN A WOMAN (Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahqae Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 64
MOVE B*H** (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, H100 19; RBH 12
MULTIPLY (Hennessey For Everyone, BMI/VOCO, BMI/Alexra, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, RBH 43
MY OLD MAN (Mike Curb, BMI/Diamond Storm, BMI/Curb, ASCAP), WBM, CS 43
MY TOWN (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 6; H100 47

—N—

NO LETTING GO (Greensleeves, PRS) RBH 62
NO ME ENSEHASTE (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 1
NO ME SE RAJAR (EMI April, ASCAP) LT 16
NO QUE NO (Rodali, BMI) LT 40
NO SUCH THING (Specific Harm, ASCAP/Me Hold You, ASCAP), CLM, H100 38
NOTHIN' (Off Da Yetzabulb, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Squish Moth, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 30, RBH 17
NOTHINS FREE (TVT, ASCAP) RBH 75

—O—

OBJECTION (TANGO) (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI), HL, H100 86
OH YEAH! (Money Mack, BMI) H100 46; RBH 23
ON A MISSION (WB, ASCAP/Mojo Dean, ASCAP/Beechtree, ASCAP/Old Desperados, ASCAP/N2D, ASCAP), WBM, CS 31
ONE DAY CLOSER TO YOU (EMI Full Keel, ASCAP/Blackmore Avenue, ASCAP/April Blue, ASCAP/Dannasongs, BMI/Ensign, BMI), HL, CS 28
ONE LAST BREATH (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 9
ONE MAN (Tank 1176, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL, RBH 39
ONE ON ONE (Twisted, ASCAP/EMI April, ASCAP/Hit Mecca, ASCAP/D Ron Dub, BMI), HL, RBH 80
THE ONE YOU LOVE (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Tree, BMI/Songs Of Terecel, BMI), HL, H100 99
ON MY BLOCK (B. B. Skee The Chump, ASCAP/Nash Mack, ASCAP/ThreeFiveTenn, ASCAP/WB, ASCAP/BMG Songs, ASCAP), WBM, RBH 77
ORDINARY DAY (Songs Of Universal, BMI/Rosasharn, BMI), WBM, H100 35
OVER THE YEARS (Raybow, ASCAP) RBH 96

—P—

PARADISE (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Jobur, BMI/Top Bound, BMI), HL, RBH 76
PERDONAME MI AMOR (Seg Son, BMI) LT 7
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 50
THE PLEDGE (Aurelius, ASCAP/DJ Irv, BMI/Blunts, Guns And Funs, ASCAP/Pookietoots, ASCAP) RBH 78
PO' FOLKS (Nappy Rotts, BMI/Tarpo, ASCAP) H100 29; RBH 13
POR MAS QUE INTENTO (Kike Santander, BMI) LT 5
PRACTICE LIFE (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP/Almo, BMI), HL, CS 38
PRAYER (Mother Culture, ASCAP/WB, ASCAP), WBM, H100 68

—Q—

QUE BONITA PAREJA (Vander, ASCAP/Edimusa, ASCAP) LT 46
QUEDO TRISTE EL JACAL (Marfre, BMI) LT 28

—R—

REACT (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/WB, ASCAP/F.D.B., ASCAP), WBM, H100 74; RBH 19
RED RAG TOP (Acuff-Rose, BMI/Sony/ATV Songs, BMI), HL, CS 13; H100 70
RELAX YOUR MIND (Brown Lace, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Penn. State, BMI/Urban Legendz, BMI/World Of Flowers, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Pinnacle Songs, ASCAP/Famous, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL, RBH 57
ROCK IT (One Up, BMI) RBH 79
ROCK THE PARTY (Big T-Rock, BMI/Mansky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Hot Heat, ASCAP), HL, H100 95; RBH 54
RUB ME THE RIGHT WAY (Curb, ASCAP/Blue Tattoo, ASCAP/Sixteen Stars, BMI/John Ramey, BMI), HL/WBM, CS 52
RUNNING AWAY (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 50

—S—

SHE HATES ME (WB, ASCAP/Puddle Of Music, ASCAP/Stereo Supersonic, ASCAP), WBM, H100 53
SHE'LL GO ON YOU (Sony/ATV Tree, BMI/Cake Taker, BMI/March Family, BMI), HL, CS 46
SHE'LL LEAVE YOU WITH A SMILE (Cal IV, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 11; H100 60
SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Warner-Tamerlane, BMI), WBM, RBH 70
SINGLE FOR THE REST OF MY LIFE (State Of Mind Muzik, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Pooh Bear, ASCAP/J. Boyd, ASCAP), HL, H100 97; RBH 81
SI TUVIERA QUE ELEGIR (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 17
SK8ER BOI (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 11
SOAK UP THE SUN (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 42
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 1; H100 26
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, RBH 35
SOMEWHERE OUT THERE (Under Zenith, SOCAN/Sony/ATV Canada, SOCAN), HL, H100 54
STARRY EYED SURPRISE (Mute, BMI/Universal UK, ASCAP/Shifty Shell, ASCAP/EMI April, ASCAP/Carlin, ASCAP), HL, H100 63
STINGY (W.B.M. Music, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Black Baby, SESAC/Jason's Lyrics, SESAC/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP), WBM, H100 40; RBH 10
STOLE (BMG Songs, ASCAP/Little Engine, ASCAP/Big Caboose, ASCAP/EMI April, ASCAP/Sonic Graffiti, ASCAP), HL, H100 62; RBH 56
THE STREETS (Base Pipe, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Nate Dogg, BMI) H100 89, RBH 51
STRONG ENOUGH TO BE YOUR MAN (Post Oak, BMI) CS 19
SUENA (Ser-Ca, BMI) LT 25
SWEETNESS (Turkey On Rye, ASCAP), CLM, H100 94

—T—

TAINTED (Donut Boy, ASCAP/EMI April, ASCAP/Priestlyhood, ASCAP/Zill, ASCAP/Andwele, ASCAP/Karleem Riggins, ASCAP), HL, RBH 82
TALKIN' TO ME (Vice Game, BMI) RBH 44
TE AMO TANTO (Lideres, ASCAP) LT 50
TE AVISO, TE ANUNCIO (TANGO) (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI) LT 48
TEN ROUNDS WITH JOSE CUERVO (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 10; H100 73
TE SOLTE LA RIENDA (BMG, BMI) LT 14
TE VAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 30
THERE'S NO LIMIT (Deanaling, ASCAP/PBJ, ASCAP/Warner-Tamerlane, BMI), WBM, CS 54
THESE ARE THE DAYS (WB, ASCAP/Platinum Plow, ASCAP/hollydaisy, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI), WBM, CS 51
THESE DAYS (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, CS 9; H100 52
THIS IS MY PARTY (Desert Storm, BMI) RBH 65
THIS SIDE (Queen's Counsel, ASCAP) CS 56
A THOUSAND MILES (Songs Of Universal, BMI/Rosasharn, BMI), WBM, H100 31
THUG LOVIN' (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldierz Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL, RBH 38
'TIL NOTHING COMES BETWEEN US (Curb Congregation, SESAC/Monkids, SESAC/Lil-Stratton, SESAC/Hope-N-Cal, BMI/Rebecca Marshall, ASCAP), HL, CS 25
TODO MI AMOR [THE ONE YOU LOVE] (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terecel, BMI) LT 9
TONIGHT I'M GONNA LET GO (Zomba, ASCAP/Nikeeya, ASCAP/Dunn Ruff Muzique, ASCAP/Acuff-Rose, BMI/Warner-Tamerlane, BMI/T'Ziah's, BMI/Ramp, BMI/Killa 4, ASCAP/Dutty Nigga, ASCAP) RBH 53
TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/Air Control, ASCAP), HL, H100 22; RBH 15
THE TRUTH (Zomba, BMI/R.Kelly, BMI), WBM, RBH 84
TU FORMA DE SER CUMBIA (Copyright Control) LT 29
TU NO SOSPECHAS (Ventura, ASCAP) LT 43
TWO WRONGS (Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/EMI Blackwood, BMI/Tee-Bass, BMI), HL, H100 80; RBH 25

—U—

UNA LAGRIMA NO BASTA (ADG, SESAC) LT 22
UN BESO (Que Loco, ASCAP) LT 32
UNBROKEN (WB, ASCAP/Platinum Plow, ASCAP/Almo, ASCAP/Anwa, ASCAP), HL/WBM, H100 85
UNDERNEATH IT ALL (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 7
UNUSUALLY UNUSUAL (WB, ASCAP), WBM, CS 27
UP & DOWN (IN & OUT) (Deborah Cox, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP/Who Knows, BMI), HL, RBH 58

—V—

VIVIENDO (Warner-Tamerlane, BMI/Fernando Osorio, BMI/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 20
VOY A VOLVERTE LOCA (Ventura, ASCAP) LT 44
VUELA MUY ALTO (World Deep, BMI/Sony/ATV Latin, BMI) LT 6

—W—

WAITIN' FOR THE DJ (Pen Skills, BMI/Jazzmen, BMI/Warner-Tamerlane, BMI/Houdah, BMI/Zomba, BMI), WBM, RBH 86
WAITIN' ON JOE (MAS Venture, BMI/Mistersssippi, BMI) CS 36
WANKSTA (221, ASCAP/Hidden Scrolls, ASCAP/50 Cent, ASCAP) RBH 31
THE WAY WE BALL (Lucky, BMI) RBH 73
WHAT'S GOLDEN? (Inshallah, ASCAP/DJ Nu-Mark, BMI/Manphibian, ASCAP/Hajla, ASCAP/Upper Cut, ASCAP/Macari & Ma, ASCAP/Terrodome, BMI/Reach Global, BMI/Songs Of Universal, BMI) RBH 90
WHAT WE'RE GONNA DO ABOUT IT (Mosaic, BMI/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 48
WHEELS (Seedhouse, BMI) CS 47
WHEN THE LAST TIME (Terradome, ASCAP/GenMarc, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 34; RBH 11
WHEN YOU LIE NEXT TO ME (WB, ASCAP/Kellie Coffey, ASCAP/Platinum Plow, ASCAP/Lillywilly, ASCAP/Kelodies, ASCAP), WBM, H100 100
WHERE ARE YOU GOING (Colden Grey, ASCAP), CLM, H100 64
WHERE WOULD YOU BE (Castle Street, ASCAP/Mr. Noise, BMI/We Make Music, BMI/Warner-Tamerlane, BMI), WBM, CS 3; H100 45
WHO'S YOUR DADDY? (Tokeco Tunes, BMI) CS 12; H100 67
WHY I LOVE YOU (Kharatroy, ASCAP/Nine Houses, ASCAP/Strange Motel, ASCAP/David McPhersongs, BMI) RBH 22
WORK IN PROGRESS (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 4; H100 44
WORK IT (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 5; RBH 3

—Y—

YO PUEDO HACER (Hecho A Mano, ASCAP/Latin Beat, ASCAP/EMI April, ASCAP) LT 26
YOU CAN'T HIDE BEAUTIFUL (Lights Of Denver, ASCAP/Famous, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 30
YOU KNOW YOU'RE RIGHT (End Of Music, BMI/EMI Virgin Songs, BMI), HL, H100 51
Y TU TE VAS (WB, ASCAP) LT 8

Timberlake In Sync With '60s Sounds On His Solo Debut

Continued from page 1

Hathaway. I think about how 100% present he was in his songs. He seemed to be living each word, each syllable as he sang it. That's the energy I'm reaching for when I sing."

Regardless of his point of stylistic origin, Timberlake's first musical effort without his 'N Sync cohorts has struck a resoundingly positive chord. Since its release to radio Aug. 20, the hip-hop-hued pop track has built a solid audience at top 40 formats, where it is currently getting airplay on 125 stations (with total detections of 5,284 for the week ending Oct. 11), according to Nielsen Broadcast Data Systems. In fact, based mostly on airplay (with a small contribution from 12-inch vinyl sales), the track has climbed to No. 14 on The Billboard Hot 100.

"This single is just the tip of the iceberg for this project," Jive president Barry Weiss notes. "This is a groundbreaking record that perfectly merges great artistry and commercial viability. The fact that people are so receptive to 'Like I Love You' indicates that they're ready to embrace Justin in a new light. We believe that people will be blown away when they experience the rest of the album."

A CREATIVE SPURT

Justified was written and recorded in a six-week creative spurt that Timberlake says was reminiscent of "that period of time back in the '60s and '70s when musicians got together and just jammed and worked out of inspiration. There was no heavy calculation or belaboring songs and mixes. Everything flowed pretty easily and naturally."

The artist—whose songs are published by Tennman/Zomba/EMI-April (BMI)—divided his time between collaborating with hip-hop luminaries Timbaland and the Neptunes. The latter team helmed the recent top 10 hit "Girlfriend" from 'N Sync's 2001 opus, *Celebrity*. The end result is a collection of well-drawn, R&B-leaning songs that are notable for their decidedly earthy, often retro tone—a sharp, mature shift from 'N Sync's more glossy teen-pop output.

"I wasn't consciously trying to make a non-'N Sync record," he says. "I was trying to make a multi-dimensional record; a record that captured the vibe of my favorite time in music, the '60s. For the six weeks that we worked on these songs, I got to live in my own musical dream world and play a little hip-hop, a little old-school R&B, a little classic rock. It was so much fun—and I learned a lot about making music in a totally different way than I was used to."

Mostly, he learned to calm his instinct to sound as technically perfect as possible.

WEISS

"That was tough for me, at first," he admits. "But I've learned that a track will sometimes benefit from leaving the rough and dirty bits right where they are and letting the vibe speak. I love the fact these songs sound like we were just hanging out together and having a good time. Everything sounds loose and relaxed."

One of the more striking aspects of *Justified* is that it shows Timberlake successfully exploring previously untapped regions of his vocal range. On tracks like the Latin-spiced "Señorita" and the bittersweet, funk-fortified "Cry Me a River," his familiar tenor belting is tempered with a palpably soulful falsetto and a convincingly aggressive, rock-spiked baritone rasp.

"None of this was premeditated," he insists. "I didn't sit down and decide, 'OK, I'm going to save this and this for my solo record.' I just climbed inside the songs, and I let them dictate how I would perform them. It was as organic as you could possibly get.

"For me, one of the cooler parts of this project, since we finished recording, has been gauging the surprise of people after they hear it," he continues. "Even after the single came out and people were drawing all kinds of conclusions and saying, 'Check him, he's doing the Michael Jackson thing,' I thought, 'Just wait until you hear the rest of what we've got going on.' "

TIMBERLAKE

He points at the sultry, groove-laden ballad "Take It From Me" as proof of his versatility.

"It's an R&B song, but I sang it like a rock track," he says. "I was thinking about Thom Yorke [of Radiohead] and Mazzy Star as I was singing that song. It's totally fresh and different. It's also completely me—and that's what counts most of all. There's a lot more to me than people have previously believed."

CONNECTING ONE ON ONE

Revealing new elements of Timberlake's musical personality is the focal point of the marketing strategy for *Justified*.

"Justin has established himself as a prominent force in the songwriting and production of 'N Sync, so it's not that we're introducing him as a creative figure. But we are in a position to unveil him in an extraordinary new light, and that's already proving to be a strong point from which to launch this project," Jive senior VP of marketing Janet Kleinbaum says. "People hear 'Like I Love You,' and they're intrigued. They want to know what else Justin has up his sleeve."

The project was set in motion when Timberlake introduced "Like I Love You" on MTV's Video Music Awards (VMAs) Aug. 29. "It was a great opportunity to do something that MTV rarely does during its award shows, which is introduce brand-new material," Kleinbaum says. "They tend to be geared toward artists performing familiar songs on those occasions."

MTV is supporting Timberlake beyond his VMA showcase. In addition to airing the videoclip for "Like I Love You," a *Total Request Live* staple directed by Diane Martel, the network has produced the 90-minute special *Launch* with the artist. Slated to air the weekend of Nov. 9, the program includes footage of Timberlake in the studio.

"We've actually had cameras following Justin for nearly six months now," Kleinbaum says. "The show is about the making of a record and all that goes into it, right up to the day of in-store release."

Overall, TV will be a primary area of exposure for *Justified*. Appearances on *The Tonight Show With Jay Leno*, *Last Call With Carson Daly*, and *Saturday Night Live* have been confirmed for early November, with a handful of other shows likely to be locked in shortly. The artist will also be highly visible in the consumer press, with *Rolling Stone*, *Details*, *Teen People*, *Seventeen*, and *Vibe* all committed to cover stories in the coming months.

INTERNATIONALLY SPEAKING

Jive also plans to work Timberlake in the international market—an area that has not always been a high priority for 'N Sync.

"The last 'N Sync record didn't include too many visits to Europe," notes JoAnn Kaeding, VP of international at the label. "They've been more of a U.S.-focused act. We're pleased that Justin is making himself available for a lot of time overseas for this project."

The artist will spend a portion of October traveling through Europe doing a series of TV and radio appearances, with future trips under consideration. The label recently hosted a European press junket in Los Angeles, where it introduced the album.

"The reaction was truly amazing," Kaeding says. "People were falling over themselves to get near Justin. It was exciting to have such an immediate and positive response to the music."

"Like I Love You" was released Aug. 20 to radio and retail throughout Europe, where the label reports it has been receiving widespread airplay. According to Kaeding, BBC Radio 1 and Kiss FM in the U.K. have been particularly supportive of the track.

THE END OF 'N SYNC?

As Timberlake builds momentum as a solo artist, the unavoidable question arises regarding his future with 'N Sync. Can he happily return to the fold of five after enjoying time as a solo figure?

"Absolutely," says Timberlake, who is managed by Lynn Harless and Paul Harless for JustinTime Management and Johnny Wright for the Wright Entertainment Group. "To me, we're talking about two totally different things. I enjoy being with the guys. We're not just a recording group. We're friends. We just like to hang out and be together. That's not going to change just because I've made a record on my own. If anything, I'm going to be more fresh when I go back to 'N Sync after having done this project."

But can 'N Sync—or Timberlake as a solo act, for that matter—survive in a post-teen-pop world? He is optimistic that both can and will thrive.

"I get tired of people waiting for us to go away," he says. "We're not going away, man. We're growing and changing and making music that is real and honest. We're not a machine. We're artists. As long as we continue to remain true to who we are, we have a fair shot at being heard. That's all we've ever really wanted: to be heard.

KLEINBAUM

"I don't get overly caught up in the whole numbers game," he continues. "I've never expected or predicted success. I've just been happy that people have embraced what we do. And I'm happy that people are embracing this new project, so far."

As for the teen-pop tag, Timberlake, 21, shrugs it off, choosing instead to view his work as "pop music that doesn't adhere to one specific genre or demographic.

"I believe that people my age like my music, and they're the same people who are into John Mayer and Coldplay and Eve. Real consumers don't care about genres. They care about individual records and individual songs. That's what they're responding to. It's critics who are quick to narrowcast you—and that's not cool. Personally, I don't see the point. In the end, it's music, not brain surgery. It's supposed to be a form of expression. That's what matters to me most—expressing myself in this manner. I don't really care too much about the rest of the game."

At 50, U.K. Singles Chart Inspires Debate

Continued from page 1

Industry (BPI) on organizing TV programming around the chart's 50th anniversary. He insists, "The U.K.—alongside the U.S., with the *Billboard*/SoundScan setup there—has the most well-researched charts in the world." But Webster is equally convinced that the U.K. singles chart "has got to be slowed down."

WEBSTER

Noting that a steady climb to the top slot in the U.K. is more of a rarity now than a debut at the chart apex, Webster acknowledges, "All those records go in at No. 1, because that many people go out and buy them." But, he adds, "of course, what happens is that they buy them all in the first week; and generally, the records then die."

HMV Europe managing director David Pryde, who declares himself "a huge chart fan," suggests, "If you want to build sales steadily, you'd be better off not playing singles so far upfront. We find a lot of people come in wanting to buy records because they've heard them on the radio and then can't [buy them], because they're not released yet. And do they go back to the store later for it? The answer's no. Radio just seems to be dictating so much."

Webster agrees that the U.K. media—and broadcasters in particular—have to admit culpability for the current situation. "Everyone wants to have an exclusive [play] and wants to be early," he comments, "so everything gets played upfront more. Then record companies say, 'Oh, let's just build up demand and then let it crash in at No. 1.' And that has devalued the chart. The fact that [S/BMG boy band] Westlife have had eight No.1s with their first eight singles is a record—but it's not a real record, because the charts have all changed. It's much easier to get a debut No. 1 than it used to be."

Writer/radio producer/chart historian Phil Swern is another who believes that the credibility of the U.K. singles survey has been undermined by mass-marketing. "The charts always were a great tool for the music fan and the industry alike," he says. "That tool has been slowly destroyed by the very people who helped create it."

Webster adds, "Half of the U.K. retailers don't use the chart in-store; they just make their own up. So you have got to slow it down and get [retail] people back on board and get them to use it.

"Otherwise," he continues, "the BPI—or whoever—will be saying, 'Why are we spending all this money when no one uses the chart?' [Weekly BBC TV chart show] *Top of the Pops* already gets frustrated because they can't get a decent show out of it, so you can see them saying, 'Sod it, we might as well make our own up' on predicted performances—like, say [retail chain] Woolworths' chart, where records chart on the day of release, because Woolworths has put it in there. If you lose the chart, you lose all the research that goes with it, which is tremendously valuable to labels. But I can see the situation that the chart will cease to exist."

Pryde insists consumers "do still care" about the chart. "It's still an incredible focus for kids—and also for adults—in record stores," he says. "And singles are vital to ensuring that we remain the healthiest music market in the world."

THOSE WERE THE DAYS

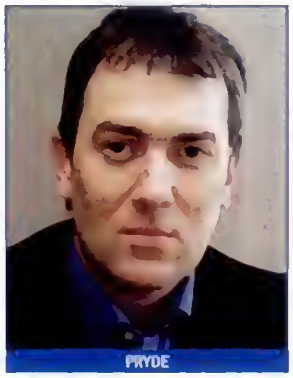
The original *NME* listing was the brainchild of the magazine's then-owner, Maurice Kinn, and its advertising director, Percy Dickins, an *NME* co-founder. Dickins was responsible for compiling the chart from sales reports provided by slightly more than 50 record outlets; today's chart samples 5,600.

Having passed through several incarnations and compilers, since 1998 the music business-sanctioned chart has been the property of the U.K. record industry, administered and exploited by the Official U.K. Charts Co. The latter is jointly owned by the BPI and the British Assn. of Record Dealers.

Market research company Millward Brown has been the chart's compiler since 1994, when it took over from Gallup. In 1997, the chart was converted from a "panel sales" system of retail reports to what the Official U.K. Charts Co. calls "divine universal sales," utilizing point-of-sale technology in much the same way that Nielsen SoundScan gathers U.S. data. Haynes says the system accounts for 99% of the U.K. singles market and includes such e-tailers as hmv.co.uk and mvc.co.uk.

Following the conversion in 1997, the chart also became more up to date, introducing a Sunday-Saturday sampling period that reflects sales up to 16 hours before the chart is published.

According to BPI director general Andrew Yeates, "From the point of view of a member of the Official U.K. Chart Co., what the company has tried


PRYDE

to do is provide the most accurate sales chart in the world. That provides an interest historically to people, because the announcement of whichever record is the No. 1 seller in any week has, historically, been of interest to people. It created an 'event' at the end of the week, when it was announced on the Radio 1 countdown."

The weekly countdown has been a cornerstone of Radio 1 since the pop/top 40 station was launched by public broadcaster the BBC in 1967. (The BBC began airing a singles chart program in 1955.) The countdown remains a high-profile element in Radio 1's mix today, and the BBC retains first broadcasting rights to the chart, which it airs each Sunday on the Radio 1 U.K. top 40 show.

U.K. chart fans of a certain vintage remember the days when the first announcement of the new numbers was a significant cultural event and the talk of many a school playground. During the 1970s, Radio 1 would give the top 30 listing a debut airing on the Tuesday lunchtime shows of presenters Johnnie Walker and Paul Burnett.

In latter years, Radio 1 has officially unveiled the new chart on its flagship Sunday afternoon show, hosted by Mark Goodier, whose imminent departure from the station will herald a revamp of its presentation. But many sense that the "event" feel of the program has been seriously diluted by the practice in recent times of "mid-week" sales data being leaked to the national media, so that industryites and consumers alike are almost always aware of which song will be No. 1—and other notable new entries—well before their Sunday confirmation.

CAN WE FIX IT?

"During the '90s," Swern says, "there was a move by the industry to speed up the movement of the chart through more aggressive marketing, which has created a far less credible and certainly less interesting chart." With each week's top 40 typically featuring some 15 new entries and often no climbers at all, the chart may be technically accurate but much less fun. Swern says, "No more can the fan watch the progress of their favorite single, as it will enter on its week of release at its highest obtainable position, then tumble very quickly out of the chart within a few weeks."

Haynes accepts that point-of-sale data collection has enabled record companies to target instant No. 1 entries for their new singles more than ever before but does not see that as detrimental.

"Records may go in and drop out," he says, "but they stay in the top 10 longer than they used to. The way we compile the data is much more sophisticated now, and [the speed of the chart] is a reflection of marketing. If kids didn't like it, they wouldn't buy it. Gone are the days of hyping."

One way of extending the chart life of singles might be to add monitored airplay data, as used by Nielsen Broadcast Data Systems for the *Billboard* charts. Although describing airplay monitoring as "a fantastic way for record companies to be able to measure their promotion," Pryde dismisses the suggestion that it could be added to the U.K. singles chart as "a completely ridiculous concept." He says it would fatally

YEATES

damage the survey's sanctity as a sales-only index.

Webster adds that such a move would introduce the danger of airplay being solicited dishonestly for chart gain. "I'm not a great supporter of putting airplay in it, because that puts a different level of potential 'corruption' in there. You're at the mercy of a small number of people [at radio]."

(The adherence to sales data comes with the U.K. singles market, like many others around the word, in a sharp downturn. Shipments during second-quarter 2002 continued their downward spiral [*Billboard*, Aug. 24], dropping 11.9% in unit terms to 12.9 million units. In value terms, singles fell 13.8% in the period to £23 million [$35.7 million].)

Webster suggests that to slow the chart and restore some of the credibility that its critics argue has been lost, "you have to go to a three-week moving average."

He complains, "At the BPI, initiatives are looked at, but nothing changes. We looked at three-week moving averages when I was on the BPI council over 10 years ago. They just don't do anything. There's this horrible level of complacency—'if it ain't broke, don't fix it.' Well, it *is* broken, unfortunately. The chart is incredibly accurate, but it's almost a victim of its own success."

Yeates concedes, "Because it is so accurate, things come in and go out of the chart maybe more quickly now than they might have done in previous years. But we're presenting ourselves as reporting what's actually sold, not

(Continued on next page)

Single-Minded For 50 Years: A Chart Chronicle

The following shows "landmark" singles (first, 100th, 200th, etc.) to reach No. 1 in the U.K. chart, also demonstrating the fluctuating speed of the survey and the trans-Atlantic influence of home-bred chart-toppers.

First No. 1: Al Martino, "Here In My Heart" (Capitol), Nov. 14, 1952.
Weeks to reach No. 1: one. Total weeks on chart: 18. U.S. peak: No. 1.

100th No. 1: Anthony Newley, "Do You Mind" (Decca), April 28, 1960.
Weeks to reach No. 1: five. Total weeks on chart: 15. U.S. peak: No. 91.

200th No. 1: the Beatles, "Help!" (Parlophone), Aug. 5, 1965.
Weeks to reach No. 1: two. Total weeks on chart: 14. U.S. peak: No. 1.

300th No. 1: Dawn, "Knock Three Times" (Bell), May 15, 1971.
Weeks to reach No. 1: five. Total weeks on chart: 27. U.S. peak: No. 1.

400th No. 1: Julie Covington, "Don't Cry for Me Argentina" (MCA), Feb. 12, 1977.
Weeks to reach No. 1: eight. Total weeks on chart: 15. U.S. peak: did not chart.

500th No. 1: Nicole, "A Little Peace" (CBS), May 15, 1982.
Weeks to reach No. 1: nine. Total weeks on chart: nine. U.S. peak: did not chart.

600th No. 1: T'Pau, "China in Your Hand" (Siren), Nov. 14, 1987.
Weeks to reach No. 1: four. Total weeks on chart: 15. U.S. peak: did not chart.

700th No. 1: Chaka Demus & Pliers With Jack Radics & Taxi Gang, "Twist and Shout" (Mango), Jan. 8, 1994.
Weeks to reach No. 1: four. Total weeks on chart: 13. U.S. peak: did not chart.

800th No. 1: All Saints, "Bootie Call" (London), Sept. 12, 1998.
Weeks to reach No. 1: one. Total weeks on chart: 11. U.S. peak: did not chart.

900th No. 1: Christina Aguilera, Lil' Kim, Mya & Pink, "Lady Marmalade" (Interscope/Polydor), June 30, 2001.
Weeks to reach No. 1: one. Total weeks on chart: 16. U.S. peak: No. 1.

938th No. 1: Will Young & Gareth Gates, "The Long and Winding Road"/"Suspicious Minds" (S/BMG), Oct. 5, 2002.
Weeks to reach No. 1: one (still charting). U.S. peak: not yet released.

Labels Put New Biz Models To The Test

Continued from page 1

deals and offers them a 50/50 split of net revenue from a record.

Gary Dale, CEO of London-based AN Group, says, "We believe that what is key to a content business is putting the artist first. I think the media business is at a point where they need to rethink the established business models."

Sanctuary Group CEO Merck Mercuriadis says, "I think it's a revolution that's going on." Sanctuary has for years been entering into what Mercuriadis calls "joint-venture" deals with such veteran acts as Iron Maiden. He says that Sanctuary's "low-risk approach" is to sign artists whose loyal fan bases mean revenue can be more easily forecast than with new ones. Sanctuary, in turn, can offer them "a bigger slice of the pie that they couldn't get elsewhere . . . The artist has always paid for the mortgage, and somebody else owns the house."

At iMUSIC, Geiger says the idea is to avoid having each album be "a high-risk proposition." The label aims to make a profit on every record, even on sales as low as 15,000 units.

The iMUSIC label currently has 18 acts on its roster, including Blues Traveler, Tom Tom Club, and Berlin, and could have 25 by year-end. It has five dedicated staffers and 40 others whom it shares with ArtistDirect Records, ArtistDirect's joint-venture label with Interscope records co-founder Ted Field.

IMUSIC is steering completely clear of new artists. "I'm not touching them," Geiger says, because they do not allow for the predictability required for the label's formula to work. At iMUSIC, "every artist has a clearly defined growth pattern."

So far, $3 million-$5 million has been invested in iMUSIC, and Geiger would like to see the label reach profitability in two or three years. He believes that a net margin of 12% is possible, as the label keeps overhead low in part by paying smaller or no advances and keeping marketing costs in check by concentrating efforts on the Internet.

By contrast, at the AN Group's record label, "predominantly, our focus will be on new, emerging talent," Dale says. "It's philosophically where the company is."

AN's aim is to foster creativity by signing artists to deals that do not leave them feeling pressured to produce albums that sell well. As for what AN's deals look like,

Dale says, "We don't have any magic formula here." For example, the label is not averse to offering artists advances or spending money on a video.

The label has signed eight artists so far, including reggae veteran Jimmy Cliff. Yet even the type of artist AN seeks is wide open. Dale says the label will join with an artist when "we feel there is a meeting philosophically.

> *'In a declining CD market, record companies should look at new lines of business, such as artist management, touring, merchandising, etc., to begin tapping other revenue streams.'*
>
> —NICK HENRY-STOLZ, J.P. MORGAN CHASE & CO.

Part of the AN formula is to have artists from one company division do work in others, including film, TV, and live entertainment. Dale says, "We're even trying to avoid the word 'divisions.' " In its aim to have different units work together, Dale says AN is not dissimilar to a company such as AOL Time Warner. The difference is that AN aims to build synergy starting with the artist, not with the various distribution efforts.

"In some respects, it's hard to manage the company," Dale says, because AN accords equal status to all of its artists and their projects. In terms of making a disciplined, profitable business out of creativity, he says, "we have huge amounts to learn from the majors." Yet AN wants to maintain an independent spirit, by keeping the artist central.

Can those aims peacefully coexist? "I'll be able to tell you that three or five years from now. But I don't see why not," says Dale, who prior to joining AN three months ago served stints at the U.K.'s Granada Sky Broadcasting, BMG Entertainment, and Walt Disney. "In five years, I hope we are big."

But given their approach, iMUSIC and AN may never be more than niche players. "The whole model is a bit of a pennies model," says Geiger, who adds that 100 artists is as large as he would like the roster to grow for now. Nick Henry-Stolz, a music consultant with J.P. Morgan Chase & Co. in London, notes that these labels are geared to "niche-market artists where the promotion costs are not as high as major acts and where there is already a well-established fan base."

In the past, others have tried a low-overhead, equitable-split approach with new labels—including major-label veterans Al Teller and Gary Gersh and manager John Silva—and did not get far. Because this label model is still largely unproven, one investment banker who has done work for both major and independent labels says others will have a tough time raising money.

"It's really not a business yet," the banker says. "With respect to

funding, there is no funding, [though] you'll always find the random rich guy willing to fund a label." For example, AN Group has raised money from a group of investors, including Anita and Gordon Roddick, founders of the Body Shop.

As a business model, the equitable-split approach is not necessarily compelling for traditional album deals. "I think that for major labels, it would be difficult [to switch to 50/50 arrangements of the sort that AN is offering]," Stolz says, because it represents such a profound change in the way they do business. "There must be a clear upside for everybody: the artists, the music companies—and the shareholders."

Where it may be compelling is as part of what another investment banker terms a "total business concept," whereby a company generates revenue from artists in a variety of ways. That could include touring, publishing, and merchandising revenue, in addition to profits from recording. EMI Group, for example, described its recent new deal with U.K. artist Robbie Williams (*Billboard*, Oct. 12) as a "highly innovative agreement" that sees the company "working closely with [Williams] in his non-recording activities including touring, publishing, and merchandising. The deal continues a trend toward an integrated relationship in the entertainment business that will provide a multi-platform approach to the respective elements of recording, live work, film, and television."

"In a declining CD market, record companies should and will look at entering new lines of business, such as artist management, touring, merchandising, etc., so as to begin tapping other revenue streams and spread risk," Henry-Stolz says. He sees record companies becoming well-rounded music entities, providing all services to the artist. After all, "a recording artist is a multimedia enterprise when he becomes successful."

Mercuriadis asserts that such a model is "not like a utopian fantasy plan," because it is already in place at Sanctuary, where a record label and management firm exist under one roof. "We're getting a margin in multiple income streams."

Continued from preceding page

particularly how quickly they move."

Pryde concurs: "Personally, I don't think it's too fast-moving; I like fast charts, because they promote new music. After all, the charts are about what people want to buy—and having a No. 1 just means that most people want to buy your record. Why would you want a moving average, if the idea of the chart is to accurately record and report what people are buying?"

AN INTERNATIONAL VIEW

Yeates also rejects the idea of a moving weekly average. "There are other things that we can do," he says, "which we have been looking at—such as the whole concept of a breakers chart, which would give the opportunity of picking up on new talent.

"We're looking at two potential audiences," he continues. "Being an accurate barometer for the industry to feel confident about and which they can use themselves; and publishing information that is of interest to the wider community, which people will hopefully talk about and find interesting."

Webster also argues that the rapid turnover of titles in the U.K. singles chart has devalued its perception internationally: "Overseas, they don't give a damn about our charts anymore," he declares, "because they just don't know what it means. They say, 'Oh, a U.K. No. 1. So?' So, 70,000 people bought it . . .

"If you talk to record companies in, say, Holland, they used to look and say, 'OK, that's gone in at No. 8' or whatever, and it would mean something. Now, they just go, 'So?' They don't care. It's awful, really. A big hit in the U.K. is one that hangs around for 10 weeks in the top 10. People have such a short attention span, they look at a chart, they see what's gone in new—they don't sit there and look at what's been in the chart for 10 weeks. And that's really affected us."

But Yeates returns to his original point, that "the chart is actually reflecting what is being sold in the U.K. If that is a talking point, then that hopefully will be picked up and be of interest to people overseas. In the end, it has to be the record itself that's going to trigger people's interest overseas. If the chart can do a little bit in helping raise profile, then that's great."

THE FINAL COUNTDOWN

The BBC is taking a prominent role in marking the chart's 50th anniversary. A change of presenter for Radio 1's chart show means the incumbent Goodier will present his final edition Nov. 17—the 50th-anniversary show. That will be preceded by a one-hour-long behind-the-scenes special. Other radio coverage will come on the corporation's gold/adult rock network Radio 2 in the form of three weekly documentaries and a top 50 rundown of the U.K.'s favorite No. 1s, collated from public votes.

National TV coverage will include a December show on the BBC1 channel featuring current hit-makers performing archive No.1s and a Nov. 16 special on commercial broadcaster Channel 4 counting down the 100 top-selling U.K. singles of all time. That show will coincide with the release of a double-CD (jointly through EMI/Virgin and Universal) and an associated book.

Two exhibitions in London also celebrate the anniversary, one at the British Library (Oct. 11-Jan. 7) and another at HMV's flagship Oxford Street store running throughout November.

Yeates says, "All of that helps create a buzz and emphasizes that there is an interest in what's going on in the music industry."

Yeates suggests the recent media coverage proves that the singles chart remains "a focal point" for record buyers. "There are two levels," he says. "One is whether our chart is absolutely the best that we can make it as a sales chart. At that level, we're all very confident that it is *the* most accurate chart. Then in the wider scheme of things, there are a lot of other charts out there, and in terms of creating interest in the record industry and creating a talking point, we have to look flexibly to the future to see what other bits of information people might be interested in. We're willing and keen to do that, but I don't think any of that devalues the fact that the chart itself is pretty sacrosanct in terms of being an accurate reflection of what actually sells."

Pryde adds, "Obviously, the chart will have to encompass things like downloads in the future; that's a no-brainer. And we need to look at our chart rules in that respect. But our experience with downloading at HMV is that it very much mirrors what we're selling, physically.

"I'm a complete and utter believer," he concludes, "that the records that get to the top of the chart are still the ones that people want to buy and listen to."

Your One-Stop Guide to the Latin Music Market

BILLBOARD'S 2003 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

OVER 3000 LISTINGS FROM 20 COUNTRIES:

Major & Indie Labels • Publishing Companies • Concert Promoters • Wholesalers & Distributors • Artists & Managers & Agents • Radio Stations • Plus—these NEW sections • Retail Chains & Specialty Stores • Songwriters & Composers • National Music Programmers • Network TV Music Supervisors • Music Media Programmers

ORDER THE INTERNATIONAL LATIN MUSIC BUYER'S GUIDE ONLINE

www.orderbillboard.com

or call 1.800.745.8922 • International: 815.734.1216

Fax: 740.382.5866 • By Mail: Send payment for $109 plus $7 S&H ($15 for international orders) with this ad to: Billboard Directories, PO Box 2011, Marion, OH 43306. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only.

BDLG3161

Capitol Celebrates Legacy With Multi-Genre Six-CD Set

Continued from page 1

put on one of these records, and it tells you a story," he says. "In some ways, this set is the story of three generations of American music. This collection pays homage to the artists who make up the legacy of Capitol Records, as well as educates and exposes people to Capitol's rich and vast catalog."

The 96-track collection, arranged by decade, opens with one of the label's first releases—Freddie Slack & His Orchestra's snazzy rendition of the boogie-woogie classic "Cow-Cow Boogie," with vocals by Ella Mae Morse—and closes with one of its latest: the Vines' snarly "Get Free." In between are selections from artists whose names are synonymous with the label, including the Beach Boys, Frank Sinatra, Beastie Boys, Duran Duran, Glen Campbell, Nat "King" Cole, Merle Haggard, the Band, M.C. Hammer, Radiohead, and Bonnie Raitt.

BROOKS

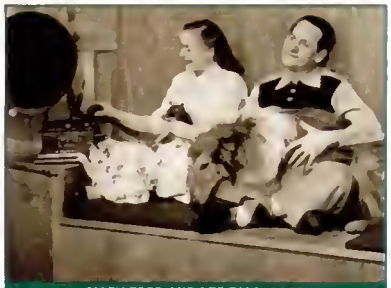
Perhaps most impressively, the set contains two Beatles songs—"A Hard Day's Night" and "Hey Jude"—marking the first time that the Apple label has allowed the Fab Four's material to be included on a Capitol multi-artist collection.

Slater says he got the Beatles songs because "I asked nicely. There are a few artists I wouldn't have done the [set] without. To not have the defining artist of any decade would have made it difficult to put it out. The Beatles were the definitive artists of the '60s." Apple representatives did not comment by press time.

The release also includes two tracks from Garth Brooks: "Every Now and Then" and "When You Come Back to Me Again." Like the Beatles, Brooks rarely allows his songs to be used on collections.

"At first I said no simply because we don't do compilations," Brooks says. "But [the label] assured me that it was something they loved and were as proud of as the 50th-anniversary boxed set [to which he contributed "Friends in Low Places"]."

"When they sent me the names of the other artists," continues Brooks, whose mother recorded for Capitol in the 1950s, "you saw it was a Capitol family thing; it turned from me not wanting to be on it to feeling like I was not being a team player if I didn't do it. To be on a record with these names was an honor for me." (For its 50th anniversary, Capitol released a promo-only, eight-CD set that grouped the music primarily by genre.)


MARY FORD AND LES PAUL, 1953

Although the songs are grouped by decade, they are not sequenced chronologically per disc. "My goal was to put together a record that was listenable," says Slater, who spent more than six months on the project. "Often as a consumer, I find when collections are made chronologically, they aren't listenable. The approach was to find a way to transport the listener to each of these decades and yet still define the musical movement in each of the decades as it related to Capitol's artists."

EARLY DAYS

Capitol was founded in 1942 by songwriter Johnny Mercer, songwriter-turned-Paramount-Studios exec Buddy DeSylva, and music retailer Glenn Wallichs over lunch at Lucey's in Hollywood.

One of the label's early superstars was legendary guitarist Les Paul, who recorded more than 30 top 20 hits for Capitol between 1948 and 1955 as both a solo artist and with his wife, Mary Ford. They are represented on the set with the 1951 hit "How High the Moon." But as Paul recalls, the label didn't release the track without a fight.

Paul and Ford road tested three renditions of the song. "Mary and I were between sets in Chicago at the Blue Note and [we took a walk]. Neither one of us drank, but we bought a little sample bottle of bourbon and had a sip each. I said, 'We're doing three different versions, but something's coming to the top of the water. When we go city to city, we'll be able to prove a suspicion that there's only one version that's the best.' "

Paul and Ford recorded the preferred arrangement and submitted it to Capitol, "and it was rejected," Paul says with a laugh. "They said, 'There are 85 records of "How High the Moon," and none of them made it.' For a year, [Capitol executive] Jim Conkling refused to put it out. Finally, we were at a party at Glenn Wallichs' house and I said, 'This is the day,' and, by God, Jim came to me at the party and said, 'We're going to put it out.' "

Conkling took 100 acetates and delivered them personally to DJs across the country, Paul remembers. "By the time he got to Chicago, he sent me a telegram and he said, 'Congratulations, I was wrong.' " "How High the Moon" reached No. 1 on all three of that era's *Billboard* pop charts (airplay, sales, and jukebox play) and No. 2 on the R&B jukebox chart. It was Capitol's fourth-best-selling single in its first decade.

HANDSOME PACKAGING

The six-CD set, housed in a CD-sized cloth-bound case, retails for $114.98. It includes a 77-page hard-cover CD-sized book that features archival shots of many of the label's artists at work in the Capitol tower's famed recording studios.

"The foundation of everything we do at Capitol Records rests on that studio," Slater says. "The artistry that took place in those rooms set a standard we try to meet every day. It seemed obvious that a collection of the songs needed to be accompanied by the artists at work in the studio." Slater, a former journalist, wrote a preface for the photo collection that captures the magic and meaning of the music created in the tower.

Each CD is accompanied by a 20-page color booklet that includes an essay by a noted music journalist placing the selections from that decade in historical context.

The standard edition was preceded two weeks earlier in stores by a 10-inch-by-10-inch, 5,000-run limited-edition, deluxe version that includes an expanded, hardbound, cloth-covered, 144-page coffeetable book of artist photos. The deluxe version is housed in a cloth-bound slip cover. Inside the slip cover is another cloth-bound case, emblazoned with a silver 60, containing the six discs and the book. That version retails for $259.98.

"I think it's an amazing collection," says Len Cosimano, VP of multimedia at Ann Arbor, Mich.-based Borders Books & Music. "The consumer buying the [deluxe] package is more of your audiophile collector who will love the detail. It's one of those sets for the library that has a lot of meaning. The [standard version] will have much stronger appeal for a mass audience." He says he expects to eventually implement a 10% discount for the deluxe version, which is behind a locked glass display at Borders stores. He tentatively plans to offer the standard version for $99.99.

For Slater, the boxed set shows that however music is delivered, the message is the same. "A lot of the people in this set started recording on acetates, then 78s, then 45s," he says. "But how people get the music does nothing to change the music itself or the extraordinary power it exerts in our lives. Ultimately, this is a collection of music that anyone who's been touched by these artists can use as a reminder of the power that music has."

Billboard News, Charts in New Reuters/VNU Service

Reporting and charts from *Billboard* will be part of a new information service being launched by global media giant Reuters in partnership with VNU Business Media, parent company of *Billboard*. VNU will be the sole provider of entertainment content for the new service, which will offer a real-time entertainment news feed for media outlets around the world. Under the deal, VNU's entertainment news and measurement data will be integrated with Reuters' reporting and distribution to create a definitive entertainment information service.

Available in April 2003, the Reuters VNU Entertainment News Service will also include reporting from *Billboard's* fellow VNU publications *The Hollywood Reporter* and *Back Stage*. The combined VNU titles will provide Reuters users with expanded news and reviews on music, film, TV, and theater. In addition, media subscribers will have access to highlights of the *Billboard* charts, plus film, theater, and concert box-office data, and Web traffic reports.

Reuters provides news and technology solutions to financial institutions, the media, businesses, and individuals around the world. Its global operation includes 2,500 editorial staffers in 230 bureaus serving approximately 150 countries. For more information, visit www.about.reuters.com. For information about VNU Business Media, visit www.vnubusinessmedia.com.

upcoming events

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

Billboard/Airplay Monitor Seminar & Awards
The Eden Roc Resort • Miami Beach • Feb. 6-8

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@ Billboard.com

COMING THIS WEEK: Although the **Foo Fighters'** new RCA album ***One by One*** won't be out until Oct. 29, the group is dropping in on short notice to a host of North American cities beforehand. In a review that will appear exclusively on the site, Billboard.com checks in on the Foos' weekend appearance at Chicago's Metro.

FOO FIGHTERS

Also this week, read the third of four installments of **Curt Gooch's** new book ***KISS Alive Forever: The Complete Touring History.***

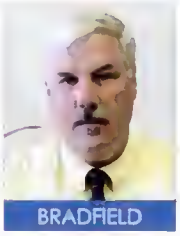
Billboard.com will also feature reviews of **the Keith Jarrett Trio's** latest concert set, ***Always Let Me Go*** (ECM); **Peaches'** ***The Teaches of Peaches*** (XL/Beggars); and report from the New York stop on a tour featuring acts from rising hip-hop label Def Jux.

News contact: Jonathan Cohen • jocohen@billboard.com

home front

Billboard Music Group events & happenings

personnel DIRECTIONS


BRADFIELD

Lou Bradfield has joined VNU Business Publications as corporate distribution director. He comes with over 21 years of experience on both the vendor and client side of the distribution business, working with such publications as *TV Guide* and *Daily Variety*.

Bradfield is responsible for developing distribution strategies and programs for all of VNU's print titles, including *Billboard*, *Airplay Monitor*, and *Music & Media*. He is based in VNU's New York office and reports to Toni Nevitt, executive VP, eMedia/ Information Marketing for VNU Business Media.

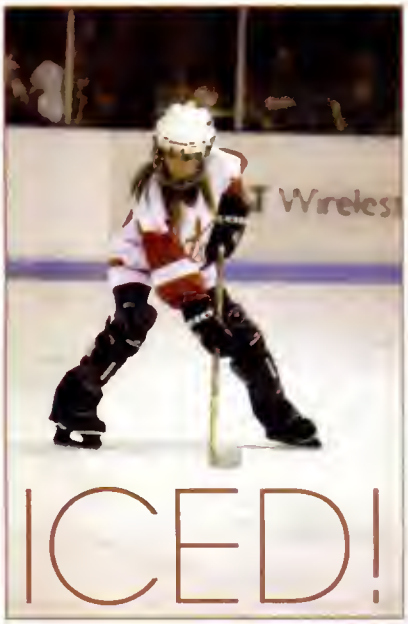
visit www.billboard.com

■ **VNU BUSINESS PUBLICATIONS USA:** • President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**; Executive Vice Presidents: **Mark Dacey** (Marketing, Media & Retail), **Richard O'Connor** (Travel, Performance, Real Estate/Design and Food Service); Senior Vice President: **Toni Nevitt** (Marketing Information); Vice Presidents: **Joellen Sommer** (Business Management), **Joanne Wheatley** (Circulation)
■ **VNU BUSINESS MEDIA** • President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**; Vice President/Business Development: **John van der Valk**; Vice President/Human Resources: **Sharon Shoer**; Chief Financial Officer: **Joe Furey**; President– VNU Expositions: **Greg Farrar**; President – VNU eMedia.
Jeremy Grayzel ©Copyright 2002 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording , or otherwise, without the prior written permission of the publisher.
BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. $299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Higashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 2011, Marion, OH 43306-8111. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 646-654-5861. For Subscription information call 1-800-745-8922 (Outside U.S.: 740-382-3322) or email: bbd@mail.kable.com. For any other information call 646-654-4400. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 114 Issue 43. Printed in the U.S.A.

The Billboard
BackBeat
EDITED BY CHUCK TAYLOR

Pop Idols And A Prince

Charles, Prince of Wales recently attended the Will & Gareth Royal Charity Concert Gala at Wembley Arena in London. He is pictured here with, at left, **Gareth Gates**, runner-up of the U.K.'s *Pop Idol* contest, and, at right, **Will Young**, *Pop Idol* winner.



Avril Lavigne celebrated her 18th birthday Sept. 30 at a party hosted by Arista Records at Chelsea Piers Sky Rink in New York. Here, she busts a move in full hockey regalia. Doesn't look so complicated, huh?

Al Jarreau: Read All About It

"L Is For Lover" is just one of many songs in Al Jarreau's extensive catalog. But the GRP/Verve artist can now revise the 1986 title to "R Is For Reading." That's because the jazz/R&B/pop singer has been selected as the first national Verizon Literacy Champion.

Also the first celebrity to be accorded this honor, Jarreau serves as the national spokesperson for Verizon Reads, the telecommunications company's flagship program. Up to this point, the program solely engaged local/hometown personalities. That list includes the New York Giants' Tiki Barber, Iowa First Lady Christie Vilsack, Boston Red Soxer Trot Nixon, and former Dallas Cowboy/sports commentator Daryl Johnston.

Among Jarreau's responsibilities is raising awareness and funding for Verizon Reads, which supports close to 1,000 literacy programs in 31 states and the District of Columbia. It's a responsibility that Jarreau doesn't take lightly.

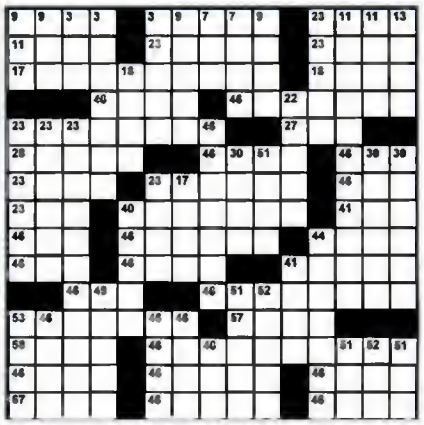
"We assume everyone can read, but the statistics are shocking—nearly 48% can't read a bedtime story to their kids," says Jarreau, who received a master's degree in psychology and was a social worker before answering his musical calling. "It's one of those hidden-closet maladies that no one speaks about. But reading is the key to everything."

In tune with the campaign's tag line, "Jazz things up with the rhythm of reading," Jarreau and his label have put his words into action. A portion of the proceeds from the set *All I Got*, out Sept. 17, is being donated to various literacy organizations through Verizon Reads. In the meantime, the vocal gymnast began visiting and entertaining school children at reading sessions before being sidelined recently by emergency back surgery.

Once he recuperates, Jarreau hopes to reschedule missed dates on his U.S. tour in November 2002—and to double the passionate commitment he has made to his new role as a literacy ambassador.

"I was a late bloomer who struggled until a teacher in third grade recognized I wasn't getting it," Jarreau recalls. "It was slow going, but I stuck with it. I want to reach those who can't read, letting them know there's help out here and encouraging them to hang in like I did."

GAIL MITCHELL



'PRINCE CHARTING' by Matt Gaffney

Across
1 Hungarian composer Bartok
5 "Did ___ in the name of love?" (Five for Fighting lyric)
10 "Ocean's Eleven" actor
14 Sniffed entity
15 "___ never give my heart" (Nat King Cole line)
16 Nikki Costa's "So Have ___ You"
17 Sheena Easton No. 9 hit written by Prince
19 "Fiddler on the Roof" star Mostel
20 They're cooking
21 Turn eagerly to, as an idea
23 She had a hit in 1997 with "I Do"
27 Danny Aiello's role in "Do the Right Thing"
28 Wilson Pickett's "___ Midnight Hour"
29 "Woe ___!"
32 Relatives, casually
35 Big Band tune "___ Clock Jump"
36 Folk duo that released "If This Ain't Love"
38 Future species members
39 The Village People's favorite branch of the mil.
40 Prince wrote her Top Ten hit "Love... Thy Will Be Done"
41 T. ___
42 ___ Latin (big label)
43 Where to find billboard.com
44 Last word of a New Year's Eve song
45 Brenda who was "Sorry"
48 Cream's "White ___"
47 Stop on many bands' Asian tours
48 Head-shaking replies
50 One-named Mexican pop star
53 Most like a Carly Simon subject
57 Investment house T. ___ Price
58 Trajectories produced by gravity
59 Prince wrote their first hit "Manic Monday"
64 Bob Seger's "___ a Rock"
65 The Carpenters' "Because We ___ Love"
68 Hairdo for many disco queens
67 ___ Coast rap
68 Steps on a ladder
69 Give but expect back

Down
1 Diddley and others
2 It may follow "dot"
3 "I should be sleeping like a ___" (Beatles lyric)
4 Oklahoma tribe
5 "Camelot" song "___ Handle a Woman"
6 Take music off a tape
7 Word removed from Bow Wow's name
8 Societal troubles
9 1998 hit "Nobody ___"
10 Food mentioned in "That's Amore"
11 Chaka Khan's biggest hit, which Prince wrote
12 Bullfight bull
13 Disney movie of 1982
16 Part to play
22 Boney M.'s "___ Boat on the River"
23 Hampton on vibraphone
24 Supposedly, but not really
25 Uncredited, Prince co-wrote her 1983 hit "Stand Back"
26 Peter Gabriel hit off "So"
30 Be the DJ
31 Singer's equipment
33 Eddy Grant's "Electric ___"
34 Word on some cassettes
36 ___'War (famed horse)
37 One of the Guthries
40 1940s vocalist Ella Mae ___
44 Youssou N'Dour's country
47 Cut in half, perhaps
46 Beginning
51 They hit No. 1 with "To Be With You"
52 Complains and complains
53 Jerry born Genaro Louis Vitaliano
54 Puccini's "Un bel dì vedremo," for example
55 The Guess Who's "___ Baby"
56 Drive-___
60 Ending for velvet
61 "Girl on TV" trio
62 Swing, say
63 Sean, to John

The solution to this week's puzzle can be found on page 36.

RIM SHOTS by Mark Parisi

Music To My Ears

Ten artists performed Oct. 8 at one of two "Music to My Ears" tribute concerts to raise money for the family of Billboard editor in chief **Timothy White**, who died June 27. Gathered at Madison Square Garden, from left, are **Roger Waters**, **John Mellencamp**, **Sheryl Crow**, **Sting**, **Don Henley**, **Patty Smyth**, **Timothy B. Schmit**, **Jimmy Buffett**, **James Taylor**, and **Brian Wilson**. Another show, held the previous night at Boston's FleetCenter, featured many of the same artists and **Billy Joel**. The concerts raised $1.5 million for the continuing education of White's sons.

TIM JANIS

AN AMERICAN COMPOSER IN CONCERT

WITH THE **AMERICAN SYMPHONY ORCHESTRA**

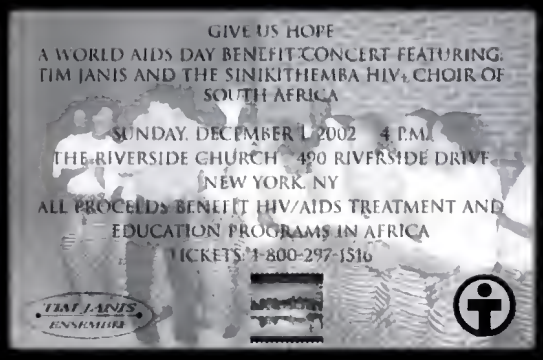
RECORDED AT **ALICE TULLY HALL, LINCOLN CENTER**

#1 ON THE BILLBOARD
CLASSICAL CROSSOVER CHART

ISSUE DATE: AUGUST 24, 2002

We would like to thank the following people and organizations for their help in bringing this album to the top of the charts: KOCH Entertainment Distribution, American Public Television, Paul Stubblebine Mastering, Berklee College of Music, The Recording Academy, Dawn Treader Productions, NuGraphics/TGS

TIM JANIS ENSEMBLE



For promotional copies please email staff@timjanis.com

Copyrighted Material

HE INTRODUCED YOU TO GHETTO LOVE AND NOW HE'S BACK WITH THE HIGHLY-ANTICIPATED FOLLOW-UP TO HIS PLATINUM PLUS DEBUT!

FEATURING THE HIT SINGLES

"FABULOUS" (WITH THA RAYNE) "PUT THAT WOMAN FIRST" "BACKTIGHT" & "BEAUTY AND THE THUG"

IN STORES 11/5 jaheimmusic.com wbr.com